



DRAMATIC MIRROR.

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THE NEW DEPARTURE.

BY DION BOUCAULT.

Sixty years ago a young dramatic poet arose in France who denied the tenets of the classic faith, proclaiming: "*tout ce qui est dans la Nature est dans l'art; le Drame résulte de la combinaison du sublime et du grotesque; le Drame est l'expression de l'époque moderne*" (All that is natural is artistic. Drama is the combination of the sublime and the grotesque. Drama is the expression of the present age).

Three hundred years ago Shakespeare was practicing what Victor Hugo announces as a discovery. Hamlet is a combination of the sublime and the grotesque throughout the whole work, and in nowhere in more daring a fashion than in the scene of the grave-digger with the prince. It is scarcely correct, therefore, to say that the drama is the expression of the present age. But Frenchmen, whose minds are bounded by the fortified limits of Paris, assume that nothing occurs elsewhere; or, if it does, it does not matter until a Frenchman sees it.

When Hugo wrote the above lines he was engaged in leading a phalanx of young minds against the established government of the drama. He insisted that sublimated melodrama—such was Ruy Blas, Hernani, Le Roi S'amuse—was entitled to throne itself in the Théâtre Français, beside the *chef d'œuvres* of Racine and Corneille. And so the romantic school successfully invaded the sacred places and stayed there.

Recently another revolutionary tidal wave seemed to threaten the drama. It was part of a widely spread schism that affected generally the artistic world. The grotesque element threatened to swamp the sublime; beauty was discovered in ugliness, grace in distortion, anything was acceptable but what had been accepted. Iconoclasm was not confined to natural philosophy and religious doctrine, so Japanese sculpture displaced that of Rome. Whistler grimaced successfully on canvas, and Zola preached the stercorosis in literature. And now this craze reaches the drama. We are told (see "*Le Naturalisme au Théâtre*," of Zola; the productions recently essayed in Paris; the peculiar dramas of Ibsen; the writings of thoughtful essayists in this country and in Europe) we are told, I say, that the drama as it is, and as it has been, is imperfect, and a conventional matter; that a higher, truer form and spirit has been discovered which is destined to sweep into respectable obscurity the works of all the dramatists, great and small, from Marlowe to me, to make room for a new order of things dramatic.

Here let us distinguish *Le Drame* of Victor Hugo from our mere modern acceptance of the same word. He meant the Shakespearean form of tragedy; we do not mean any form of tragedy, but a sentimental play in which the characters and incidents are life-sized, and in which the language should be commonplace—to be natural. The naturalists seem to assume that the theatre should be occupied and concerned with this kind of work, and that no other is worthy of consideration. They appear to exclude the works of the Greek tragic poets, of Shakespeare, Molière, Congreve and Sheridan, as antique errors. But as a legitimate offspring of the dramatic Muse and as a sylvan play, *The Old Homestead* should be regarded with more admiration than *As You Like It*.

They deny that the drama, as it exists, is a true copy of nature, as they claim it should be. The subject of a drama, they say, is shaped into a plot, in which the incidents are grouped artificially. Such episodes do not occur in nature. The group of characters is equally artificial and conventional. The language is transcendental. In fact there is no element in the drama that is not unnatural. I understand more clearly their objections to our art than the principles they seek to establish; but so far as we can see into the vague, they object to the composition, as a photograph might object to a picture by Salvator Rosa or by Poussin. Undoubtedly, the photographer of the Grand Canal of Venice is more true to nature, in its details, than is the work of Canova.

Last Spring, Mr. A. M. Palmer placed in my hands the works of Ibsen, and called my particular attention to one of them entitled *The Pillars of Society*. I found the piece much too long for our habits of session, so I suggested certain compressions. But all read and done I failed to perceive any revelation in the play. There was no particular novelty either in its form or treatment. A shipbuilder who holds a leading social position in a small seaside town, a model of respectability, has a past which is rather rocky. He has committed an act for which another man has suffered in public opinion. This man returns from America and finding his damaged character, naturally demands the facts shall be discovered to the community, which means the ruin of the shipbuilder. The impostor promises to confess, but begs the injured man to return to America, to which country he sends him in a "coffin" ship sure to founder at sea. In the same vessel goes the only son of the shipbuilder, who is a fugitive from his father's cruelty. His elopement is not discovered until the parting guns announce the sailing of the fated ship.

Hello! Eh? But is not this a complication of incidents very like what a poor benighted creature like myself might call a good plot for a domestic drama of the used-up period? Perhaps I might have tried to accentuate the characters a little more clearly, and the dialogue would not have been strictly what one may hear at any street corner or in a club window.

The test of excellence in the treatment of characters composing the *dramatis personæ* of a play is, or should be, that the sentiments, forms of expression, the moral and mental being of each character is made so distinct that the speech of one cannot be transferred into the mouth of another, without being palpably out of place. Joseph Surface cannot use the speeches of Charles without manifest impropriety; but in *The Pillars of Society*, I think the characters might interchange speeches without detection.

"True," quoth my Ibsenite; "but if you listen to any group of speakers in the street, each does not exhibit his character as he speaks. If he did such a group would seem preposterous! And there you are!"

The existence of the drama depends on conditions which, it may be admitted, are not, in this modern sense, natural. The space of time occupied by the representation of a play should not exceed three hours. That is essential. Within that time a group of human beings must be employed in an important action—that is, one of a kind to command the interest of the spectators in the incidents and to engage their sympathies with the sufferings of the characters, and they must begin, develop, and complete the subject. Is it possible in nature to find such a succession of incidents affecting such a group of characters and completing the issue in three hours? And if we push naturalism to apply its own principles I may demand that the story shall, from its first incident to its last, be accomplished within three hours. But this is the Greek unity of Time, so the tail of the serpent returns to its mouth! If this modern departure prove to have anything new and good in it, if it even tend to check the decline of our drama, let us receive it with every expression of welcome. But if it be a literary fad and a "doll's house," let us dandle it as an amusement.

I might observe that the attempts in Paris by Zola and the dramatic efforts of others to produce plays on this system have proved failures; it has yet to be seen if Ibsen, who may be regarded as a dramatist of mixed principles, will prove successful. But this might be regarded as a poor argument; a public is more susceptible of prejudice than the individual; and what it hoots to-day it will applaud to-morrow, so let this matter have a fair trial. I do not expect the verdict will place Ibsen above Hugo, or Zola above the younger Dumas.

We hear so much about realism and naturalism that it is time those terms should be defined and understood. Zola published some years ago a book on naturalism. I have searched it for something distinct, but can find nothing but vapor. I have tried earnestly to discover what these terms may mean.

We are told vaguely that the tendency of the world of thought is ever toward a higher

and better condition. I do not see it. I cannot perceive that the Elizabethan age exhibited a lower intellectual stratum than the reign of Queen Anne; nor do I feel that from that literary and formal epoch we have mounted to a higher region in this Victorian age. What I do see is the intrusion of science into art. Imagination is confounded with mathematics. Poetry—and drama is its highest form—is not an exact science (if it had been Francis Bacon could have written Shakespeare); it is diametrically the reverse. I here disclaim that realism, naturalism, or any other ism, has any place or business whatever in our art; nor do I believe those elements are at home in any art. I believe that each art is an imitation of nature, each employing its own means, its sole object being to give pleasure. The more pure and noble the pleasure the higher the art.

The drama is the highest form of art, simply because it fills the mind with the highest and purest form of pleasure. No picture, however well painted; no statue, however beautifully moulded; no piece of music, however grandly composed, can command the souls of men and *endure* therein, as doth the terrible struggle of Othello with his fatal passion. Musical devotees may dispute this assertion; but when any piece of music shall live for three centuries, pervading the minds of civilized mankind; never losing its freshness and its touch with the heart, then I can believe and acknowledge that music is the equal of the drama. Until then let that Muse remain where the Greeks placed her in attendance on our mystery.

I am asked: Is the drama intended to be an exact reproduction of nature? I answer distinctly: No!

A man leaves his home in the morning, proceeds to his daily affairs, meets haply sundry persons, with whom he speaks on various subjects, transacts his business. Do three hours of such a life constitute a drama? If such incidents and conversation were represented, ever so faithfully, would any audience be content to listen and admire such a chunk of nature simply sliced out of real life?

When the photographic portrait is drawn by the sun, it gives an exact reproduction of the face of the sitter—every line, spot, freckle, and minute imperfection is brought into the foreground. The photographer employs art to efface these blemishes, and then we have a likeness. Why doth he so? For the same reason that I, in giving a likeness of a human being in one of my comedies, endeavor to preserve a likeness by the expression which is the life of the man, and not by a pimple on his nose or any other casual defect.

I was, I believe, one of the first to introduce realities on the stage. I now honestly believe it were better for the drama to return to the primitive conditions of the Shakespearean period, where there was no scenery; where the poet relied on his power to conjure the scene, and place the audience in Rome or in Ardennes, just as the novelist of this day makes the mind of the reader behold the scenes he describes. I never yet met with a novel where the illustrations, if such were introduced, realized the ideas I had formed in my imagination of the scenes painted by the critic. How grotesque are the efforts of Gustave Doré to keep pace with Dante!

Albert Edmund Lancaster, dramatist and journalist, will contribute an article on "*Mirth in Melodrama*" next week.

PALMER'S BREAKFAST TO WYNDHAM

The guests, to the number of seventy, bidden by A. M. Palmer to the breakfast given in Charles Wyndham's honor, on Monday assembled in the large drawing rooms at Delmonico's a little after noon. It was a truly representative gathering, composed of men eminent in the various learned professions, and literary and artistic pursuits, and their presence was an equal compliment to the host and the celebrated English actor.

The breakfast was a dainty affair, prepared and served in Delmonico's best manner, which is equivalent to saying that it closely approached perfection. The broad tables were ranged around three sides of the hall room, which was brilliantly illuminated and made fragrant by a profusion of flowers. In

the centre of the room there was a pyramid of palms and tropical plants. The princely feast was discussed under most enjoyable circumstances, an orchestra meanwhile adding the charm of music to the occasion.

Mr. Wyndham sat on the right of Mr. Palmer, and Edwin Booth on the left. Among those present were: Col. John A. Cockerill, Wilson Barrett, General Sherman, David Dudley Field, General Thomas L. James, John Townsend, Chauncey M. Depew, Judge Joseph F. Daly, General Daniel E. Sickles, E. A. Dithmar, Brander Matthews, Marshall P. Wilder, T. Henry French, E. C. Stanton, Louis Aldrich, Harrison Grey Fiske, Laurence Hutton, Daniel G. Rollins, John D. Crimmins, J. I. C. Clarke, Maurice Minton, Col. Tom Ochiltree, Daniel Dougherty, A. A. Stewart, Dion Boucault, ex-Judge A. J. Dittenhofer, A. E. Bateman, Captain William M. Connor, Daniel Frohman, G. E. Studwell, E. M. Knox, T. Kirkpatrick, E. G. Gilmore, E. E. Rice, Marshall Mallory, E. M. Alford, Eugene Tompkins, Henry E. Dixey, Peter Cooper Hewitt, Isaac H. Bailey, Dr. William Tod Helmuth, J. J. O'Donohue, Dr. Egbert Guernsey, James E. Smith, Frank Fuller, Dr. A. Ruppner, Father Harry McDowall, T. E. Roesale, Rudolph Aronson, Henry C. Miner, Al. Hayman, Howard Carroll, William Bispham, F. A. Lovcraft and General Horace Porter.

About half past three, Mr. Palmer rose from his seat, and after acknowledging the applause, spoke as follows: "We are often told that a good playwright takes his audience into his confidence at the beginning of the play. I am going to take you into my confidence in a way that will be agreeable to you all. Only a few among you I will call upon to speak, and those few are veterans, to whom the rattle of the coffee cups is as the sound of the bugle to the war horse. We are assembled to do honor, not only to a gentleman who is the foremost comedian of the English stage, but to one who is a foremost member of the English managerial guild. He is a great actor, a great manager and a good friend. Gentlemen, I drink to the health of Charles Wyndham."

In a few well-chosen words Mr. Wyndham expressed his gratitude for the welcome he had received during his present visit and for the honor that so representative and distinguished a gathering of American brains and talent was now doing him. His only grievance in this country was that he was praised too highly, but he should never be ungrateful for the kindness and courtesy shown him.

"There was a time," said General Sherman, the next speaker, "when the discord of jealousy reigned between English and American actors; this ill-feeling has died away. We have had great actors in America, but let each one do his part, and do it well, and when the time comes when men shall be brothers the world over, it will be in great part due to the influence of our stage."

In response to a toast, "Our Brethren and Sisters of the English Stage," General Horace Porter said that he thought of Mr. Wyndham, as they would say in Maine, that he was undergoing a good deal of comfort. The night he went to see Mr. Wyndham the theatre was so full that they had already begun to deny admission to fat men, and the lean man had to leave his cane outside.

Chauncey Depew, last but not least, next rose and spoke at length on the "American Stage." "We have been proud of the American stage for half a century. We have been proud of the powerful methods of Forrest and we are proud of the subtlety of Booth. We had our pride of comedy in Gilbert; we have it in Florence and in Jefferson. But we welcome genius from wheresoever it comes. We have learned much from all these great English actors and actresses who visit us. But I don't like tragedy; I thank God for the man or woman who makes me laugh."

On the conclusion of the speeches, Mr. Wyndham proposed the last toast, "My Hosts," and the company dispersed.

William L. Luskens, manager of Maggie Mitchell, is reported to be quite ill in Philadelphia.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOTH-MODERNA, 8 P. M.
CASSIO—BURNING, 8:15 P. M.
DOCKTATER'S—MINSTERIA, 8:30 P. M.
GRAND OPERA HOUSE—A DARK SECRET, 8 P. M.
HARLEM OPERA HOUSE—BURNHAM'S VAUDEVILLE, 8 P. M.
KOSTER AND HALL'S—OUR ARMY AND NAVY, 8 P. M.
LYCEUM THEATRE—THE CHARTERED BELL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8 P. M.
PALMER'S THEATRE—THE CANDIDATE, 8 P. M.
PROCTOR'S 2nd ST. THEATRE—SHERBORN, 8:15 P. M.
PEOPLE'S THEATRE—FRANCLIFF, 8 P. M.
TOWN FARMER'S—TOWN FARMER'S OWN COMPANY, 8 P. M.
THIRD AVENUE THEATRE—PAT ROONEY, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.
WILD AND COLLIER'S THEATRE—BURNING WILD, 8 P. M.

SPECIAL CONTRIBUTORS.

DION BOUCAULT BRANDER MATTHEWS
HENRY GUY CARLETON E. A. DITHMAR
ELWYN A. BARRON CLINTON STUART
WILLIAM GILLETTE CHARLES BARNARD
ALBERT E. LANCASTER B. E. WOOLF
G. E. MONTGOMERY LAURENCE HUTTON

LOSE NO TIME!

ADVERTISEMENTS for the Christmas Number of THE DRAMATIC MIRROR cannot be inserted unless received on or before Saturday next, when the pages will be closed.

Intending advertisers who have not yet applied for space are requested to consider this notification and send their "copy" in immediately to avoid missing representation in the greatest CHRISTMAS MIRROR ever published.

FIGHTING FOR FAIR RATES.

LAST week the representatives of the American Theatrical Managers' Association, with their counsel, appeared before the Inter-state Commerce Commission, sitting at Washington, to lay before that tribunal the peculiar hardships suffered by managers under the workings of the Inter-state law, and to ask for relief.

The managers testified at length respecting the conditions of theatrical travel, the necessity for a lower and uniform special rate throughout the whole country, and the facts and figures elicited from them were strongly favorable to the readjustments prayed for.

The learned counsel for the Association, ex-Judge DITTENHOFFER, made an eloquent and effective plea in behalf of the object in view, and there is reason to believe that the Commissioners were impressed. It is likely to be some time yet, however, before the result of these proceedings is reached and announced.

Unquestionably the Commission should interpret the law fairly to the interests of the immense class of theatrical travelers. The present rates are oppressive, and there is no doubt that through them managers' profits and actors' salaries have both suffered a decline.

But even if the Commission refuses to give the relief demanded, the Managers' Association should not allow the matter to rest there. Even if it should be necessary to apply to Congress for an amendment to the Inter-state Commerce Act, the organization ought to persevere—on, no doubt, it will.

A NEW FEATURE.

WITH this number, THE DRAMATIC MIRROR introduces a new literary feature in the form of a series of interesting and instructive dramatic essays by distinguished contributors, written in a popular style and dealing with subjects of the first importance in respect to the various departments of stage art. These articles will treat of playwriting, acting, scenic art, dramatic history, criticism, theatrical ethics, and a wide range of kindred topics. They will appeal to the intelligence of every actor, dramatist, manager, critic and playgoer in this country that is inclined to give serious thought to the theatre and its artistic development.

These essays will be neither heavy nor didactic; they will be dignified, able and honest expressions of the thoughts and opinions of men who have made the drama a life-study, and we are confident that they will give a healthy stimulus to dramatic art by directing attention to prevalent defects and expounding and emphasizing certain doctrines and principles that have heretofore been ignored or overlooked or permitted to fall into neglect.

We have long contemplated this new departure, but we deferred its inauguration until the present time in order that a genuinely representative force of contributors could be obtained. It has been our wish to supplement THE DRAMATIC MIRROR's functions as a veracious and comprehensive chronicle and critic of current theatrical affairs by presenting just such a series of important discussions as is now announced. It is, we may remark, an entirely new and original feature of dramatic journalism. Heretofore, such essays have been restricted to the pages of magazines like the *North American Review*, *Harper's* and the *Century*, wherein the essays of several of our special writers are occasionally seen.

It is our intention, with the co-operation of our new writers, to make this department a perfectly impartial tribune, wherein absolute freedom and independence of thought and opinion will prevail. To the capable understanding of our readers will the arguments of the debaters and advocates be left for adjustment and final judgment. All sides shall have a perfectly fair hearing, and not the least attractive phase of the undertaking is the promise of higher intellectual controversy it holds forth. Unquestionably the results will be an improvement in the condition of dramatic art and dramatic criticism, for in this rostrum the various experts will address the very men and women in whose hands lie the destinies of the American stage.

We are now able to announce a partial list of these contributors, to which others, of equal prominence, will be steadily added. It includes DION BOUCAULT, BRANDER MATTHEWS, CHARLES BARNARD, LAURENCE HUTTON, ELWYN A. BARRON, E. A. DITHMAR, GEORGE EDGAR MONTGOMERY, WILLIAM GILLETTE, A. E. LANCASTER, B. E. WOOLF and CLINTON STUART.

These gentlemen are all noted either as literateurs, dramatic authors, or critics, and their position in the world of letters and the drama is a sufficient guarantee that they will all have something important to say. They will contribute to our columns at stated intervals. We are also in negotiation with the leading critics and dramatic writers of Paris and London for similar articles, and the names of these will be published shortly.

Mr. BOUCAULT, who has been selected to open the intellectual tourney, furnishes our readers this week with food for thought in a brilliant and characteristically vigorous essay on naturalism, the new departure in dramatic art, for which we bespeak the careful attention of our readers.

We need only add that THE MIRROR itself will occasionally take a part in these discussions when opportunity offers; but as the opinions expressed by the writers are individual simply, it must not be assumed that we necessarily agree with them at all times.

THE MIRROR has always maintained the lead in dramatic journalism throughout Christendom as an honest, clean, and ably-written paper. Because of these characteristics as well as for its invaluable departments of news and criticism, it is the indispensable organ of the theatrical profession. On a square, firm foundation, its success and popularity have been built, and we doubt not that both will be considerably enhanced by this

latest example of a spirit of enterprise that is based not on sensational devices but on a sincere and earnest intention to be in all things the conservator of professional interests and the drama, considered from the art standpoint.

A CLERICAL CRANK.

THE clerical bigot has turned up again. His name is DILLE—the Rev. Dr. DILLE—and he moves and has his being in Oakland, California.

It seems that this specimen of ecclesiastical intolerance recently devoted two evenings of his valuable time to a bitter denunciation of the drama. To judge from a communication, signed "A. A. D.," in the *Oakland Enquirer*, the reverend gentleman's attack appears to have been entirely due to constitutional spleen.

Possibly Brother DILLE did not view the popularity of theatrical entertainments in Oakland with feelings devoid of jealousy. In the course of his article, A. A. D. says: "In view of the fact that the drama was never held in higher estimation; that the theatres of our cities are thronged with refined and cultivated people six nights a week, who pay from fifty cents to five dollars for seats, while many of the pews in our churches, open only on Sundays, are unoccupied, where sittings are free, it may seem superfluous to say anything in defense of the drama."

The writer of the *Enquirer* article, however, very properly objects to having Dr. DILLE go through the sewers of the stage with a muck-rake and drag to the surface filth which some of those who have attended theatres for a life-time have never thought of. He sees no reason why the drama should be denounced and the playhouse with metaphorical ingenuity designated as "a foul bird that feeds on carrion" because all plays are not of the highest order, or as "a hot-bed of vice surrounded with a halo of brothels," because all the players are not persons of the strictest propriety.

"What justice," continues the writer, "would there be in judging of the character of the clerical profession because of the uncultivated utterance of some frontier missionary, the antics of some Salvation Army enthusiast, or to denounce religion because indulgences have been sold. * * * Would it be fair to condemn the clergy because there have been false priests and because libertines and profligates have sometimes profaned the pulpit? Should Christianity be held accountable for the crimes that have been committed in its name; the wars and massacres; the spirit of persecution that lighted the fagots and perpetrated the tortures of the rack; the spirit of intolerance that has turned wife against husband, and brother against brother? No; let us live up to the spirit of the age, and let the pulpit exercise the spirit of charity which covers a multitude of sins."

We think, on the whole, that A. A. D. has pretty well used up his clerical opponent. It has been our privilege during the past decade to expose quite a number of ecclesiastical cranks. If every town possessed such a doughty champion in defense of the drama as A. A. D., these bilious brethren of the cloth would soon find more suitable subjects for didactic discourse than the denunciation of the theatre.

SIGNIFICANT UTTERANCES.

THE after-breakfast speakers invited by Mr. PALMER to do honor to WYNDHAM at Delmonico's on Monday afternoon, united in expressing sentiments of welcome to foreign actors and ideas respecting the catholicity of art, similar to those that THE MIRROR has frequently proclaimed.

We are proud of our glorious country, and proud of the genius and character of the stage; but we take too broad a view of a broad subject to admit the narrow spirit of prejudice and the short-sighted policy of antagonism which a certain limited, well-meaning but ill-advised element in the profession is striving to establish. And we are glad to find such sincere well-wishers of the American theatre and such representative citizens of this republic as General SHERMAN and Porter and CHAUNCEY M. DEFEW coinciding with us on this subject.

Said General SHERMAN, the nation's battle-scarred hero: "There was a time when there was a jealousy between English and American actors. This seems to have passed, and

when the time comes—as God grant it may—when men shall be brothers the world over, it will be due, in great part, to the humanizing influence of the stage."

We do not think that Mr. ALDRICH will deny General SHERMAN's patriotism. We do not think that General SHERMAN, to judge from his own words, ever heard of the Actors' Protection Movement.

General SHERMAN is a Republican and a Protectionist.

So are General PORTER and Mr. DEFEW Republicans and Protectionists.

But we find General PORTER saying: "We are always ready in this country to welcome the representatives of the arts and the sciences. We would be untrue to our motherland if we did not hold in due reverence the glories of the English stage, which gave us a SHAKESPEARE. We realize that from GARRICK's time to the present day there is a galaxy of names it upholds which eclipses the lustre of the names of all other stages in Christendom."

And Mr. DEFEW, speaking to the toast, "The American Stage" said: "We welcome genius from wheresoever it comes. We have been proud of the American stage for half a century."

The public utterances of these distinguished and representative Americans are significant just at this time, when a systematic effort is being made by a body of reliable and earnest but misguided native players to close the doors of our temple of dramatic art against foreign visitors, to replace the kindly hospitality that has been one of our noblest characteristics by a spirit of hatred and opposition, and to place such legal restrictions upon the coming in of European artists, and the appurtenances of their calling, as shall effectually discourage them from appearing on our stage.

We do not think that the American profession-at-large, or the great American public sympathize with this endeavor. Indeed, there is every reason to believe that the remarks of the distinguished orators at Manager PALMER's banquet voice the sentiment and the feeling that prevails among both.

A WELCOME OPPORTUNITY.

ON Saturday last papers were served on the Editor of THE DRAMATIC MIRROR in a libel suit, brought by the actress, LOIE FULLER, through her attorney in this city. Fifty thousand dollars is the amount demanded.

We heartily welcome the opportunity this action will afford us to vindicate our course in exposing and denouncing the theft of Miss MINNIE MADDEN's play, *Caprice*.

The rights of play-owners must be protected, and we mean to defend those rights so long as there is any necessity.

THE suggestion made by Miss MARIE PRESCOTT, that "Magazine Clubs" be formed among the members of traveling companies is an admirable one, which should be adopted by all professionals that desire to keep abreast of current thought and literature as represented in the magazines and reviews. Miss PRESCOTT's idea, which has been put into practice by her associates, has economy as an important recommendation. For a few cents a month every member of a company may secure a large fund of profitable and pleasant reading.

PLAYWRIGHTS who wish to please the average audience must straighten out the various complications of the plot, have the villain meet with his just deserts, while the parted lovers fall into each other's arms and settle down to domestic bliss. It is singular, however, that persons who will get wrought up to the highest pitch of excitement over the misfortunes of the persecuted hero or heroine, will lose all interest in the performance as soon as the *denouement* begins to dawn on them. They will wait eagerly for the villain to be handcuffed, and then begin to make noisy preparations to leave the theatre, utterly regardless of what fate the dramatist may have in store for other members of the cast. It is presumably due to an early conjecture of coming events, that the experienced theatregoer shuns the ordinary melodrama of theatrical commerce. The shadow of the inevitable climax is too frequently cast before the knowing auditor at a very early stage of the plot.

THE USHER.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Palmer's breakfast to Charles Wyndham at Delmonico's on Monday was an altogether charming affair. In the history of pleasant theatrical hospitalities none is likely to be longer or more pleasantly remembered.

It was a truly representative gathering—statesmen, soldiers, judges, lawyers, physicians, managers, actors, literateurs and journalists of the first rank and importance were present to do honor to the popular guest.

The oratory was excellent, and the speakers confined themselves to appropriate subjects, while that brevity which is so often extolled and so seldom found on these occasions was conspicuously prevalent.

Not alone Mr. Wyndham, but the entire profession was honored by this distinguished gathering.

THE MIRROR's new first-page feature will be welcomed by the many that appreciate a literary departure of the first importance. I think the time is now ripe for the introduction into respectable dramatic journalism of a department that will draw the serious attention of professionals and playgoers to subjects of moment, affecting dramatic art.

In securing my list of special contributors I was pleased to find that the leading dramatic writers of the country welcomed the idea most heartily. They felt the need of a medium for the dignified, yet free and vigorous, discussion of theatrical questions of the day, and they agreed that THE MIRROR was just that medium.

If the influence wielded by our series of essays, covering the American stage in all its departments, is not broad and beneficial and permanent, I shall be greatly mistaken.

It is always instructive to consult the opinions of one's readers and contemporaries in respect to new departures of an important character, and I shall take it as a personal favor if they will tell me, by letter or otherwise, precisely what they think of my plan.

The statement that Edmund C. Stanton has resigned from the World's Fair Committee, which I find quoted from an unreliable source in an out-of-town paper, is false.

Mr. Stanton is secretary of the General Committee and he also represents the theatres and places of amusement.

While I advocated Manager Palmer, the Dean of the Guild, to represent the theatrical managers, and while I still adhere to the opinion that the Mayor made a grave mistake in not choosing him, I gladly subscribe to the view that Mr. Stanton, a man of character, position, and executive ability, was in many respects a good selection.

A theatrical manager should have been picked out; but beyond the objection that he is an operatic director there is no fault to be found with Mr. Stanton.

Speaking of the theatres and the World's Fair, do you not think that the proposition to give special performances to help build up the Guarantee Fund is rather queer?

If the managers ask the actors to play for nothing and the public to pay for the privilege of witnessing the performances, can they fairly claim that they are really doing anything for the cause? Does it not look like a little scheme to shirk personal subscriptions, and make the actors and the public raise the money for which they will take the credit?

If the managers wish to assist in getting the Fair held here (and it would be a big thing for them pecuniarily) they should put their hands right down into their own pockets, and not ask the community to loosen their purse-strings in the manner proposed.

The great Ward McAllister was just getting out of a chair at my barber's yesterday, as I submitted myself to the operations of my Teutonic tonsorialist.

I naturally let fall something about the deity of the foo.

"Does dot man live at 400 Fifth Avenue?" said my inquisitor, posing his razor in mid-air. "He was a goot gusdomeer."

Fearing further converse from the loquacious lather-maker, I remained discreetly silent. But he didn't.

"Vat was his drade?" he asked. I shut my eyes, and pretended to snore.

"I dinks myself dot he was a jewing-tobacco manufacturer," he went on, "Dot peesness was fine—plendy money in id."

Shades of the Centennial Ball! What is fame?

A well-known member of the profession, whose name I withhold, writes me as follows: I think you let Mr. Rice off too lightly on the Disney "professional" matinee affair.

Mr. Rice advertised a professional—not a special—matinee. I mailed a letter to him four days before the performance. No answer came. I wrote again, and then came a reply stating that if I would come to the theatre on the day of the entertainment he would do the best he could—but all the seats, he said, were gone.

That struck me as rather attenuated, and I did not put in an appearance.

This catchpenny device should be stamped on at once. The "profession" is used simply as a cat-paw.

Those are THE MIRROR's sentiments—expressed two weeks ago—precisely.

An estimable young stock actress—a girl whose talents and virtue are regarded with pride by many friends in the profession and outside it—brings to my notice a publication, casting a foul slur upon her good name, which appeared last week in a dirty little sheet run by a fellow named McLellan, and to which he called her attention by mail.

The lady, who is greatly disturbed by the appearance of the filthy lie, appeals to me to assist her in denouncing its true character.

I would gladly do this, were it not that delicacy forbids reference to her name in such a connection in a paper that reaches more people in one week than this McLellan's nasty rag will reach in ten years—if it should miraculously live that time.

But I take this opportunity of assuring not only my correspondent, but all other women in the profession who may similarly suffer at the hands of the scurvy curs that fringe the skirts of dramatic journalism, that the power of such persons as McLellan to do them public injury is actually nil, for no decent man or woman who happens to read their scurrilous emanations is capable of placing any reliance whatever upon their statements.

It is an unhappy condition of affairs that the law of this land allows such feculent publications to exist, and it is equally unfortunate that the dramatic profession is singled out as the field for their unclean pursuits. But there is satisfaction to be found in the reflection that in the history of New York journalism no gutter-sheet has ever yet achieved permanent popularity, influence or a profitable circulation.

Eventually they all die in the sewers.

DOCKSTADER'S INNOVATION.

Lew Dockstader's idea of giving a short comic opera in connection with his minstrel entertainment is a decidedly novel one, and has caused no end of comment. A MIRROR reporter asked him the other day, why he made this innovation.

"Well," said Mr. Dockstader, "I have tried to give New York, good, old-fashioned minstrelsy. Everybody said that that was what the people wanted. But I find that this is the age of progress. Innovations are always in order. While the old darkey pleases, he doesn't draw. Minstrel performances nowadays, to make any money, must tack on to them a vaudeville entertainment, with artists from across the water, at salaries of \$300 and \$400. Now this has to come out of some part of the main performance. The expenses are enormous, and the minstrel performances are such only in name. They cannot afford to engage the proper singers, and consequently the vocal music is weak.

"If that is weak it mars all that there is to minstrelsy—the first part. I have always believed that there is a place in New York as in every city for good music—vocal and instrumental. Now what I propose doing is to drop the vaudeville portion of my entertainment entirely and to substitute in its place a comic opera in one act, which will comprise the second portion of my entertainment. Instead of the olio and the negro act we will put on a pretty little opera, presented by the best talent in the country. For the first opera, All Aboard, which is from the German, and promises to make as big a hit as Pinafore did, and which we will put on during next (Thanksgiving) week, we have engaged Bettina Girard, one of the handsomest and most talented comic opera artistes in this country. She will doubtless create a sensation here in the character of the hero—a dashing sailor.

"Then we have secured Nera Vernon, a handsome little actress and singer, to play the heroine. George Marion, who was formerly a white face comedian, will essay one of the comedy roles, and I will make my debut in white face as Old Grimback. The scene of the opera is laid in Portsmouth, England, and the scenery will be new, the costumes elaborate and the chorus of twenty-five young ladies will contain many decidedly pretty faces. The opera, which is a German one, will be produced under the direction of Heinrich Corried, and the orchestra for it will consist of about twenty-one pieces.

"A grand first-part will precede the opera and this, too, will be in white face, the end

men only being represented more like the modern colored gentlemen than has ever been done in minstrelsy before. Harry Brandon, who, as Master Harry, created such a *furor* at the Minstrels before, will appear in this first-part which will partake more of the nature of a vocal and symphony concert than the regulation entertainment. Nothing but the simplest ballads will be heard, the more classical music being reserved for the opera, and in this way we shall give a two and a half hours' musical entertainment which will be a decided novelty, an entertainment of this kind never having been given before by any company to my knowledge. Certainly it will please all music lovers, for they will get everything in the musical line but grand opera."

MRS. LANGTRY'S MOVEMENTS.

"It is not yet definitely decided that Mrs. Langtry will not come to this country to star again next season," said a city manager to a MIRROR reporter the other day. "I have a letter from Mrs. Langtry in which the only news she imparts is that she has secured a London theatre for the season. Her lease expires next Summer, and it is quite probable that she will return here.

"Among the female stars of this country who are financial successes, Mrs. Langtry stands in the front rank. Her profits, season before last, were \$91,000, and the season before that they were \$96,000. Even last season, with the heavy losses in the production of Macbeth, which amounted to fully \$26,000, her profits were \$35,000. There are few stars in the profession that would not be satisfied with these returns, and Mrs. Langtry has no cause to be anything but satisfied with her career in this country."

THE AUTHORSHIP OF USED UP.

There is a discussion being carried on in London concerning the authorship of Used Up. Samuel French, who owns the copyright, has therefore written to Dion Boucicault requesting him to send a declaration as to how the work was composed. Mr. Boucicault has permitted us to make a copy of this declaration, which we publish for the benefit of our readers. The document is as follows:

I, Dion Boucicault of 101 West Fifty-fifth Street, New York City in the United States of America, dramatic author, do solemnly and sincerely declare as follows:—(1) That in the year 1843 Benjamin Webster, then manager of the Royal Haymarket Theatre, London, employed me to make into an English play a French piece in two acts called *L'Homme Blasé*; that I did so, and called my version *Used Up*, which version I sold to said Webster, and he became sole proprietor thereof. (2) Some time subsequently I witnessed the performance of *Used Up* at said Haymarket Theatre, and recognized many important and valuable alterations and additions thereto—especially in the first act which was almost entirely rewritten. I was informed that these extensive improvements had been made by Mr. Charles Mathews, comedian and author of several successful comediettas, and who was at that time playing the principal character in *Used Up*. (3) On one occasion about this time—that is, during the run of the play, Mathews remarked to me that my name, as author, did not appear on the bills or programmes of the theatre. I replied that I declined to sign pieces which were merely translations—or words to that effect—adding, that, in this case, he had contributed the best part of the work. Hereupon he said "that it would be of great benefit to him to have his name brought forward, and I heartily consented, so far as I was concerned, to stand aside, and leave him whatever credit might accrue from the work, which appeared to me to be his due, not only because he contributed so largely as author, but because, also, as comedian, he composed the character of Sir Charles Coldstream, of which I had not, previously, any idea.

And I make this solemn declaration conscientiously, believing the same to be true, and by virtue of the provisions of the Statutory Declaration Act, 1835.

It will be seen from the above that Charles Mathews is not the sole author of *Used Up*, a piece with which his name has been exclusively associated. It is not unlikely that Mr. Boucicault, the most prolific playwright of recent times, might reveal many more dramatic secrets, if he could be induced to write his autobiography, embodying "the truth, the whole truth, and nothing but the truth," of his eventful stage career.

UNDER THE BLACK FLAG.

Churchill's Comedy company is pirating Joshua Whitcomb on his native heath in New Hampshire.

The Annie Mitchell Dramatic company is featuring Monte Cristo in New England.

Bartley McCullum's New York Comedy company is pirating The Shaughraun in Illinois. This company is headed by Bartley McCullum and Florence Hamilton.

A gang headed by Fraak and Katherine Howe is pirating My Partner, Danites, Rosedale, Miss, Private Secretary, Divorce and Mountain Pink on the New England circuit.

The Senter Payton company is said to be pirating The Noble Outcast in Southern Kansas, and Arnold Mulford is producing the same play in Missouri.

A Dr. Taylor, who wears his hair long, is using Creston Clarke's lithographs as Hamlet, cutting Mr. Clarke's name off and printing his own instead. The "Doctor" is operating in Virginia.

Mason and Morgan company played Only a Farmer's Daughter, Phoenix and A Messenger from Jarvis Section at St. Thomas, Canada, at popular prices week of Oct. 22.

In THE DRAMATIC MIRROR of Nov. 2, in this department appeared the following item: "The Excelsior Comedy company produced May Blossom in Flemington, N. J., last

week." The rights of the Excelsior Comedy company to May Blossom were merely questioned. This week word has been received that the Excelsior Comedy company has the rights from Gustave Frohman to play May Blossom.

The Madison Square Dramatic company with May Henderson in the leading roles is pirating May Blossom in New York State. The heading of their circular has the following: "Positively no pirate pieces produced." Gustave Frohman states that they have no rights to May Blossom. Their repertoire includes Two Nights in Rome, Not Guilty, Forget-Me-Not, The Child Stealer, Confusion, The Galley Slave, Engaged, East Lynne, Under the Gaslight, Pique, Banker's Daughter and My Partner.

The Arne Walker Comedy company is pirating The Old Homestead in the Long Island towns, and were at the village of Huntington, not far from Brooklyn, last week.

Lowe's Boston Theatre company is pirating Caprice in Wisconsin. Managers throughout the West are warned that Minnie Madder has not sold any rights nor given permission to any company to produce Caprice.

PERSONAL.

BERGER.—Frauline Kitty Berger, the well-known zither performer, has taken apartments for the Winter at the Victoria Hotel. Since Miss Berger's arrival in this country, four or five years ago, the zither has become more popular in fashionable circles and now several of our noted belles are excellent performers on this instrument. Miss Berger has the rare faculty of being able to impart her knowledge to others.

ROGERS.—Genevieve Rogers, the well-known actress, died of congestion of the brain, at her father's home in Chicago recently. She was thirty years of age.

IBSEN.—A New York friend of Henrik Ibsen is in receipt of a postcard from that gentleman dated Munich, Nov. 1, announcing that he will not be able to pay this country a visit for some time owing to his numerous literary engagements, but that he looks forward with pleasure to such a visit in the future.

HYLLTON.—Millie Hyllton returned to England on last Wednesday by the City of New York.

BONNER.—While playing in Mankind at Columbus, Ohio, recently, Marjorie Bonner was prostrated by an attack of pneumonia. She is still dangerously ill.

RHEA.—Mlle. Rhea plays a return engagement at the Park Theatre, Philadelphia, beginning Jan. 27. Her success as Josephine during her last appearance in the Quaker City was such as to ensure the offer of a speedy return date.

MAERZ.—A. J. Maerz of the Buffalo Courier Lithograph company, is slowly but surely recovering from the recent accident to his eye. He is still unable to see with the injured organ and, consequently, is incapacitated from using the other to any great extent, but his physician hopes that he will be in fit a state to resume work shortly.

BARRETT.—Wilson Barrett has just finished the first act of the new play, with which he will open his new theatre in London next September. It is founded on the story of "The Bondman," an English novel.

EVESON.—The Herald said of Isabel Evesson as Dearest in Little Lord Fauntleroy at the Madison Square Theatre, that she "lacks refinement" and that her gesture at times is almost vulgar. The Herald's caustic reporter probably wrote that notice, for if Miss Evesson's personality and work are marked by any distinctive characteristic it is that of delicacy and good breeding.

HYLLTON.—Millie Hyllton, the well-known English male impersonator, sailed for England on Wednesday last by the City of New York.

WISE.—Thomas A. Wise, a bright young comedian, formerly with the Paymaster company, is lying quite ill with typhoid fever at the New York Hospital.

VANDERFELT.—E. H. Vanderfelt, the star of the Ferncliff company, mourns the loss of his wife, who died on Friday last of heart failure. It is only a little while ago that Mr. Vanderfelt was called upon to bury one of his children, and the double loss has almost prostrated him. Despite the fact that the funeral took place on Monday, Mr. Vanderfelt appeared in his role at the People's Theatre on Monday night without a break. He has the sympathy of the entire profession in his affliction.

CORINNE.—Corinne has hit upon a novel idea with which to feel the pulse of the people regarding the location of the World's Fair. She is to play in all of H. R. Jacobs' twenty theatres, which are scattered all over the country. As each person enters the house in which she is playing he is handed two ballots, one with "Chicago" painted on it, the other with "New York," with the request to drop one of the ballots in the box. When she has completed her tour the result will be announced.

AT THE THEATRES.

FIFTH AVENUE.—CLAUDIAN.

Wilson Barrett revived Claudian on Monday night before a cordial and approving house.

The stage of the Fifth Avenue is too small to give proper effect to a play of this character, which depends very greatly upon the pictorial groupings and the scenic achievements.

Claudian is not a particularly vigorous or interesting work; it is mournful in subject, and the romantic spirit pervading its story is far removed from the plane of human interest. Recognizing this fact, Mr. Barrett has treated the piece in the most expedient manner. He has given it a noble setting; he has arranged a series of pictures in which comely women in classic robes introduce an element of grace and beauty; he has cleverly utilized the adjuncts of tinted lights and mechanical illusions. The result is a succession of glamorous tableaux which captivate the senses and appeal to the imagination.

In the title character Mr. Barrett picturesquely occupies the central point of attention, pleasing with his handsome presence, his plastic pose and his vibrant declamation.

Miss Eastlake was sympathetic and movingly pathetic as Almida, the heroine of the play. George Barrett's Bilos was amusing, if not strictly archaic; Mr. Melforde was excellent as the Holy Clement, and Miss Belmonte was a dainty Serena. Theorus was intelligently played by Mr. Cooper-Cliffe. The other parts were in competent hands.

The famous earthquake scene was as startling as ever, except that there was not quite enough space for the edifice to fall impressively. In a speech after the play Mr. Barrett said he anticipated with pleasure his appearance next Monday night in the old Silver King.

A gilded flour-barrel, filled with superb flowers, was sent to Mr. Barrett during the evening by Henry E. Diney, who has never forgotten the warmth with which the former welcomed him to London a few years ago.

THE PEOPLE'S.—FERNCLIFF.

Ferncliff, which was produced at the Union Square Theatre early in the season, and has since met with much success on the road, commenced a week's engagement at the People's Theatre last Monday evening before a large and enthusiastic audience. With the exception of T. J. Herndon whose place is now taken by John Woodward, the cast is the same as when last seen in this city.

E. H. Vanderfelt enacted the part of Tom in his usual spirited manner, and was the recipient of several calls. William Haworth, the author of the play, gave a manly performance of Jim. John Woodward did excellent work as Dad Hewins, and the same may be said of John B. Maher, as Harry Swift. A good deal of praise is due the children, Mamie Moore and Angela Ogden, who are both very clever and quite natural.

Bella Flohr and Rebecca Warren were very acceptable in their respective roles, while the rest of the company gave good support. Next week, A Dark Secret.

BROADWAY.—MACBETH.

The sixth week of the Booth-Modjeska engagement at the Broadway Theatre was begun on Monday night with the presentation of Macbeth. The occasion derived additional importance from the first metropolitan appearance of Madame Modjeska in the role of Lady Macbeth. Her impersonation was in keeping with her reputation for grace, subtlety and refined art. While lacking the majestic impressiveness, vocal vehemence and dramatic force of various predecessors in the part, she brought every resource of her histrionic method to bear on the character in a manner that met with public approbation and is fully deserving of critical commendation.

Madame Modjeska's conception of Lady Macbeth was not that of a feminine fiend. She made it evident to the audience that in urging Macbeth to murder Duncan her principal motive was her love for him and her wish to have him triumph in his ambition for supreme power. She cleverly emphasized the real womanliness of Lady Macbeth by her fright and shrinking after she decides to return with the daggers to the chamber where Duncan lies murdered. Her sleep-walking scene roused the audience to great enthusiasm. It certainly was a superb effort, and Madame Modjeska's acting in this scene would alone place her Lady Macbeth far above the ordinary. Her simulation of somnambulism is an excellent companion picture in its artistic and pathetic realism to her mad scene as Ophelia.

As for Mr. Booth's Macbeth, we are compelled to say that he was not at his best on Monday night. He evinced his well-known capacity for intelligent and effective reading, but with the exception of the banquet scene, where he raves at Banquo's ghost, no one would have believed that he was the same actor whose histrionic genius has won the most lavish encomiums of two continents. It is no doubt due to the

very temperament that has made Edwin Booth the great actor that he is, that he will merely read his lines in a perfunctory manner at one performance, while the very next evening he will rise to a height of dramatic grandeur that places him head and shoulders above every other actor on the American stage.

Otis Skinner did his utmost to make a hit in the part of Macduff. He succeeded so far as popular approval was concerned, but his impersonation would have gained in artistic strength by a diminution of exaggerated emotion and noisy declamation. Ben G. Rogers gave an excellent characterization of Duncan, and the three witches, impersonated by Owen Fawcett, Charles Koehler and Beaumont Smith, were also effectively done. The drunken porter was humorously portrayed by W. R. S. Morris. The other parts were entrusted to more or less competent people.

COMEDY THEATRE.—RUNNING WILD.

The theatre on Eighth Street, lately known as Poole's, was reopened on Monday night under the joint management of John Wild and Dan Collyer, who were enthusiastically greeted by an audience that overflowed the house. The cozy theatre has been renovated and redecorated, and the popular sable comedians have dedicated it to Thalia under the title of Wild and Collyer's Comedy Theatre. Their reception was of the most enthusiastic order.

The piece, Running Wild has been reconstructed, and is now a musical farce comedy of the hilarious and pleasing type, which is the vogue of the hour. Mr. Collyer as "the lady who does the cleaning" was the first of the new firm of comedians to make his appearance on the stage, and simultaneously the rafters of the house rang with applause and cheers. The recipient of this outburst merely remarked that he was not a "speech-maker," but Mr. Wild was, and was preparing a long speech in his dressing-room. A few minutes later Mr. Wild appeared in black-face as Jo-King, and the walls of the house—solid stone walls of the olden time, for the building was originally a church and a famous one, located down town—swayed with the tumult of applause. It was nearly five minutes before the tidal wave of enthusiasm that swept the house receded, and then Mr. Wild returned thanks in a hearty manner and dispensed with any lengthy remarks.

There is a large number of concerted pieces, choruses and solos in the new version of Running Wild. The act in which the artist's lay figure was previously impersonated by Mr. Wild, has been entirely changed, and the mannikin dispensed with. Whatever semblance to a coherent plot the piece may have had originally, has been removed. A climax at the end of the piece is wanting; the threads of the sketch are all raveled, but a partial atonement is made in a brilliant divertissement of vaudeville specialties.

Amy Lee fitted like a bright plumed humming-bird all through the performance, and her sweet singing was thoroughly appreciated. Lizzie Derious was also favorably received, and her songs were heartily encored. Charles McDonald as I. Malone made quite a hit and brought down the house in his song and dance "Mollie McCarthy of Foley's Hotel." Mr. McDonald is a clever dancer and pleasing vocalist in Irish dialect. G. J. Secor as "the gentleman who removes the ashes" had his lines cast in pleasant places, for he has nothing to say during the entire play, having a fat part of the Lone Fisherman type, of which he makes the most.

The author of the piece, Charles T. Vincent, was very effective as Ferdinand Fitzmuggins. John P. Savage rendered some pleasing songs as Montague Montgomery Trapp. James Maas was very satisfactory as Dr. Culpepper Elderbrush. The choruses included a bevy of young and pretty girls who sang fairly well.

WINDSOR.—THE MARTYR.

Clara Morris opened a fortnight's engagement at the Windsor Theatre on Monday night to a large and enthusiastic audience with her impersonation of Renée de Moray. The gifted actress was never in better form, and held her audience in perfect sympathy with her characterization throughout the performance.

The part of Count de Moray was more than well filled by the able and handsome Frederick de Belleville, whose aristocratic bearing was well suited to the role. No less satisfactory, in the tone imparted to the character, was the Admiral de la Marche played by Verner Clarges. J. M. Colville played Claude Burel with considerable force. One of the most favorably received actors was I. M. Saville, who gave a somewhat pronounced comedy rendering of Francis Drake. W. J. Ferguson made a good deal of the character of Antonio Palineri. J. C. Elliot imparted much individuality to the small part of the Indian servant.

So far as the ladies of the cast are concerned there is nothing but praise to be accorded them. A very pretty and clever young lady, Kate Massi, played the part of Renée's daughter, Cecile, with admirable brightness and

emotional force. Mittens Willett acted the Italian adventures with her usual ability, and Octavia Allen gave a satisfactory rendering to the character of Madame de la Marche.

The usual leader of the orchestra of this theatre, Mr. Frederick Younker, was seriously ill, and his place was filled excellently at a moment's notice by Prof. William Bain.

GRAND.—A DARK SECRET.

A Dark Secret, the well-known aquatic-spectacle drama began a week's engagement at the Grand Opera House on Monday night. Considerable interest had been aroused by the announcement that on this occasion Edward Hanlan, the oarsman, would make his first appearance on the metropolitan stage, and his entry on the scene called forth the wildest applause from the large audience present.

In the scene depicting the Henley regatta, and when Hanlan wins the race, the realism was so perfectly managed that the spectators were fairly caught by storm. For some minutes the house was a pandemonium of shouts and cheers, causing the athletic but blushing oarsman to come before the curtain and gracefully bow his acknowledgments.

The piece was carefully staged, and the scenic effects were elaborate and beautiful, particularly in the fourth act, representing the old church at Henley, and which act, by the way, was written and arranged by Charles B. Jefferson, of the management. The cast was efficient, those deserving commendable mention being Joseph Mason, Henry E. Vinton, Estella Wardell, Lillian Billings and M'le Lidiana Niska, the latter of whom gave a careful and well-rounded performance of the disagreeable role of the vicious and designing governess. The Herbert Brothers in athletic feats, helped to increase the interest in the regatta scene; and the American quartette, while rowing by moonlight on the Thames, did some effectual singing. Next week Manager Cleveland will combine his two great minstrel companies for a special engagement at this house.

DOCKSTADER'S MINSTRELS.

As advertised, there were many welcome changes in the bill at Dockstader's on Monday night. Five new songs in the first part, all of which were pretty and well rendered. There was also a new finale entitled "Crosstown Conductors," which was very funny, and kept the audience laughing continually.

AT OTHER HOUSES.

The performance of the Charity Ball at the Lyceum Theatre, announced for last (Tuesday) evening, will be duly criticised in our next.

It is seldom that an opera receives as many revivals as Erminie, which will make its re-entrée to-night (Wednesday) at the Casino. As this will also be the occasion of the twelve hundredth representation of Erminie, the management have prepared a souvenir programme for distribution.

Another revival occurred at the Bijou Theatre this week where, on Monday night, W. A. Mestayer and Theresa Vaughn re-appeared in that venerable divertissement The Tourists in a Pullman Car. The generation of theatregoers who have grown up since the piece was first produced will doubtless enjoy its mirthful proclivities and lively variety features.

The County Fair is giving such satisfactory financial results at the Union Square Theatre that Neil Burgess proposes keeping it on the bills throughout the Winter. The pace of the horses in the famous race scene has been increased by doubling the power of the electric motors, and this, naturally, adds considerably to the realistic effect.

Aunt Jack is crowding the Madison Square Theatre night after night. It bids fair to far surpass the financial returns of The Private Secretary.

Charles Wyndham in The Candidate is a potent attraction at Palmer's Theatre. The piece has met with popular approval and will, accordingly, remain in the bill throughout the current week.

The military episodes of Shenandoah still appeal to large and enthusiastic audiences at Proctors. Twenty-Third Street Theatre.

The Third Avenue Theatre has the only Pat Rooney in Pat's New Wardrobe this week, and Tony Pastor's establishment still presents Bessie Bonehill as a special attraction of a varied variety programme.

The programme at Koster and Bial's this week embraces the following strong and clever specialties: The Mignani Troupe, musical street pavers; Guyer and Goodwin sketch artists; Donaldson Brothers, contortionists; Paul Seville, international comedian; Dot Pulman, equilibrist; Jerry Hart, comedian; the military spectacle, Our Army and Navy, and the burlesque, Monte Cristo, Jr., with a new cast.

On last Friday, Managers Edward E. Rice and Henry C. Jarrett appeared before the Interstate Commission in Washington. These gentlemen presented testimony and gave incontrovertible facts in support of the demand of theatrical managers for a more liberal interpretation of the law.

PROFESSIONAL DOINGS.

A musicale and reception was given in honor of Wilson Barrett on Sunday night by Mr. and Mrs. Frederick Goodwin. About one hundred guests were present.

An entertainment for the benefit of the Roman Catholic Orphan Asylum will take place to-morrow (Thursday) afternoon and evening at the Metropolitan Opera House.

The management of the Opera House, Elgin, Ill., canceled a date for the Dr. Cronin Tragedy. Three or four pieces on this theme are said to have been written.

C. B. CLINE has been engaged to manage J. B. Polk in The Silent Partner, and will assume the reins when Mr. Polk begins his engagement in Brooklyn on Dec. 9.

The receipts of the benefit to Marvin R. Clarke, the blind journalist, at the Star Theatre on last Sunday night amounted, with the subscriptions, to over \$5,000.

ED. CROWWELL, the property man of A Midnight Bell company, fell and broke his arm while arranging the "snow slide" at the Grand Opera House, Columbus, Ohio, last week.

THE ONLY A FARMER'S DAUGHTER company is prosperous and doing well everywhere in Virginia. On several occasions lately, people have had to be refused admission.

FRANK B. MURTHA, manager of the Windsor Theatre, is in every way satisfied with the receipts of the Great Metropolis company, which have amounted to over \$5,500. He wants them to call again.

KING COLE II. will positively be presented in this city in the Spring for a run, arrangements to that effect having been made by Manager J. W. McKinney. The burlesque will be given a \$25,000 production.

CLARA MORRIS is reported to have played to overflowing houses in Baltimore last week. Helene, in which she opened, was spoken of by the critics of the city as an unusually strong and original drama.

JOHN J. FOSTER and J. M. Cooke, the advance agents of Mme. Janauschek's company are in the city perfecting the details for the engagement of that organization at the Grand Opera House next month.

PAUL ROSA's new play, Margery Daw, is being entirely rewritten by Clay M. Greene. The reconstructed version will be produced at the Tabor Grand Opera House, Denver. In conformity with his desire to make the supporting company second to none in point of ability, Manager Calder has already secured George C. Boniface, Jr., and Gus J. Bruno. Other important engagements are in negotiation.

THE CORRESPONDENT FOR THE DRAMATIC MIRROR at Port Jervis, N. Y., denies in toto the allegations against him made by Messrs. Wilson and Griffin, of the Reuben Glue company. The alleged adverse criticism in THE MIRROR was trivial and not worth taking any trouble about, and the other matters involved are totally irrelevant to the question at issue.

B. F. ROEDER, of the American Academy of Dramatic Art, will leave for Europe next Saturday on the Umbria. While abroad he will visit London, Paris, Berlin and Munich as a representative for Messrs. Belasco and De Mille. It is quite probable that the next play these authors write will be produced simultaneously here and in London.

MARLANDE CLARKE writes that he has resigned from Macoy and Mahara's Silver King company. This step was entirely of his own seeking, and unmotivated by any ill feeling towards the company which he regrets leaving. Mr. Clarke hopes to commence his starring tour very shortly in a new play called Edmund Kean, by Florence Gerald.

MANAGER D. DE VIVO announces the coming appearance in this country, of Signor Giovanni Emanuel, supported by Signora Virginia Reiter and a powerful cast. His repertory for this tour comprises King Lear, Othello, Hamlet, Romeo and Juliet, Le Demi Monde, Le Nozze di Figaro and a new play called Nerone.

"The little cherub that sits up aloft for poor Jack," or a special Providence, must have guarded Lotta and Mrs. Crabtree while they were carriage riding in Boston on Thursday last. The horse ran away and both ladies were thrown from the carriage. Beyond the shock and a few bruises neither sustained serious injury.

MISS DAVENPORT's La Tosca company is playing to excellent houses on the road. In Utica and Albany her receipts were far above the average. Her company is said to be considerably stronger than last year, while the scenery has been improved by a quantity of hand-painted tapestry which Miss Davenport brought from Paris.

As a last and supreme adieu to Augier the Comédie-Française closed its portals on the day of the celebrated dramatist's funeral. This mark of respect was only decided on at the last minute and when the greater part of the seats had already been sold for the evening performance. Each person was reimbursed in full the amount of his tickets.

A CORRESPONDENT writes that J. B. Polk engaged Dell Williams and advanced him \$25 and railroad fare while rehearsing the part of Van Cott in The Silent Partner, and that the actor suddenly left that company in Mystic, Conn., where J. W. Parker, Mr. Polk's manager, played the part on two hours' notice, and did it in a very satisfactory manner. It is to be hoped that Mr. Williams can clear himself of this charge.

THE CORRESPONDENT FOR THE DRAMATIC MIRROR in Boston writes that he made a slip of the pen in an item in these columns a fortnight ago, purporting that the wardrobe of the late Dan Maguinis was on private sale for the benefit of his widow. It should have read "sister" instead of widow, and the correspondent, who was well acquainted with Mr. Maguinis, cannot account for this lapsus calami, except on the general principle that it is human to err. The lamented Dan was a widower, and his only child died some months previous to his own decease.

HONORING EDWIN BOOTH.

On Wednesday of last week, at the Broadway Theatre, a touching tribute of respect and esteem was presented to Edwin Booth by the Actors' Order of Friendship, on the occasion of the fifty-sixth anniversary of the tragedian's birthday.

Just as the curtain fell on the last act of Hamlet, a delegation from the Order came forward from the wings and surrounded Mr. Booth before he could retire to his dressing-room. Among the delegates were Messrs. John Drew, Wilton Lackaye, Frank W. Sanger, Steele Mackaye, Lester Gurney, Charles Dickson, Hart Conway, E. B. Jack, J. J. Spies, Ben Horning, Harley Merry, Arthur Moreland, Walter Hubbell, W. H. Spencer, Frank Russell, Frank Lyons and Redfield Clarke.

Somewhat startled at this sudden invasion, the purport of which he was ignorant, Mr. Booth asked for an explanation, to which Louis Aldrich, as spokesman, replied by reading the following address:

"Recognizing in Edwin Booth the foremost actor of the English-speaking stage, one who is endeared to us by an exemplary life of generosity, kindness and honest manly sympathy for his fellow dramatic artists, we desire, as a representative body of the actors of America, to wish him many happy returns of this, his birthday, and remain his comrades of the Edwin Forrest Lodge, A. O. O. F."

Having delivered himself of this, amid a profound silence, Mr. Aldrich then handed Mr. Booth a small jewel case, adding that it was the jewel of the Order, which the members, by unanimous resolution, wished to confer on him as a mark of their affection and admiration. In reply Mr. Booth said little, but he was visibly touched. He was still attired in Hamlet's doublet and hose, and around him was the entire company also in their respective costumes. After holding the jewel in his hand for a few minutes without speaking, he said in a low and moved tone of voice, that never at any time an orator, agreeable surprise had now rendered him speechless. He could only thank them from his heart, and the jewel he would preserve religiously until his dying day, to remind him of its generous and kind donors. The delegation then bowed and immediately withdrew.

The badge is a very handsome specimen of the jeweler's art, it being an enlarged facsimile of the Order of Friendship badge. The bar is of gold and bears the inscription "Edwin Forrest Lodge" in blue enamel. This is attached to the badge by a tri-color ribbon. Mr. Booth's monogram surmounts the obverse side, while a laurel wreath of gold enriches the insignia of the order. In the centre and below the monogram are crossed a sword and fool's bauble, above which gleams a pure white diamond. On the reverse of the sword's hilt is the inscription "Nov. 13, 1833" and "Nov. 13, 1889."

ST. PAUL'S NEW THEATRE.

L. N. Scott, who manages the Newmarket Theatre at St. Paul and his side partner, J. F. Conklin, who presides over the destinies of the Grand Opera House at Minneapolis, arrived in town last week. In conversation with a DRAMATIC MIRROR representative, Mr. Scott made the following statements:

"You will recall that I gave you some details last Spring concerning the erection of the Arcade Opera House in St. Paul. Well, there were various hitches, so that the enterprise has been abandoned. Instead, however, three capitalists have joined forces to erect a new theatre which is to be called the New Metropolitan Opera House, at a cost of \$350,000. It is to be opened on Sept. 1, 1890, and will be under my management. The site of the new theatre is on Cedar Street, between Eighth and Ninth Streets. The plans are being prepared by J. B. McElfatrick & Son, the architects of the Broadway Theatre, New York, and the Tremont Theatre, of Boston. The seating capacity is to be 2,000. There is no danger of this scheme falling through, and ground is to be broken early next Spring for the erection of what will be one of the handsomest theatres in the West."

THE FROHMAN-WHEELOCK SEASON.

"I am pleased with my experimental season with the Marie Hubert Frohman Joseph Wheelock combination," said Gustave Frohman to a Mirror reporter, who dropped in at his offices the other day. "It was an experiment entirely, and a very risky one, but it has resulted in the most brilliantly successful little tour I've ever known."

"The part of Iolanthe in King René's Daughter is perhaps the most difficult one on the English stage—so difficult, indeed, that few have dared attempt it, and all attempts to do so have resulted in at least partial failures. Yet Marie Hubert Frohman held ordinary country audiences spellbound to the end of that play. In Easton, Pa., the manager received so many requests to have the play repeated that we were induced to gratify him, and played the next night almost unannounced to good financial results."

"In False Charms the change in our young star's appearance, voice and personality was so great that for some moments the audience

failed to recognize her. The comedy, while as fine and finished as the best of the French school, is so funny that the uproarious laughter often interrupted the action, and the double bill, in my opinion, will prove one of the most successful ever tried."

EMMA JUCH'S TOUR.

"You know what I'd say anyhow," said J. Charles Davis, "but candidly, last week was the largest opera week in the annals of Washington amusements, and the Emma Juch Opera company is proud of the record. We were credited by all the papers there with having achieved a decided success in the most ambitious attempt of grand opera in the vernacular that had been made for many seasons. The Post, in referring to the Juch company, said that the rendering of grand opera in English by Americans for Americans, as illustrated by the company, should be a matter of national pride."

"The advance sale opened a week ahead, and on the first day, between the hours of ten o'clock and five, \$5,000 was taken in at the box plan. Miss Juch was received at the White House by Mrs. Harrison, who showed her special marks of favor, tendered her a private reception and sent her flowers during the engagement. Miss Juch sang the "Ave Maria" in the choir of the church which the President attended. From a private letter, I learn that hundreds of people could not gain admittance to the church."

During Miss Juch's engagement the performances were attended by the President and Mrs. Harrison, Secretary Tracey and family, Secretary Halford and family, the Blaines and the chiefs of all the legations.

"On Monday night we opened for a week at the Academy of Music in Baltimore. I have not heard how the opening night was but the advance sale was large and judging from it I would predict that the Washington success will be duplicated in Baltimore. Next week we open in Brooklyn. Then the company go to Boston for two weeks, following this with Newark and Pittsburg. From the latter city we go directly by our special train to the Pacific Coast to fill our engagement with Al Hayman. After playing at the Baldwin Theatre, San Francisco, we visit the Northwest and return by way of St. Paul and Minneapolis."

THE MINSTRELS ARE COMING.

Henry W. Semon, the general agent of the Haverly-Cleveland Minstrel company, headed by Emerson and Dougherty, arrived in town last Saturday, and is evidently bound on booming the coming entertainment at the Grand Opera House next Monday for all it is worth. When seen by a DRAMATIC MIRROR reporter, Mr. Semon described his campaign as follows:

"One hour after P. S. Mattox, who is the general agent for the company headed by Rice and Sweatnam, and I arrived in New York last Saturday, we had the big bill-board outside the Academy of Music completely covered with a picturesque assortment of artistic lithographs. Then we organized a force of twenty men to distribute the window hangers and leave 50,000 programmes at private residences throughout the city."

"As you know, we combine the two organizations at the Grand next Monday. After playing there for a week, the double company will be transferred to the Fourteenth Street Theatre."

"We are billing the city as carefully as Barnum would bill his circus and there is even some talk of having a grand minstrel parade. But I doubt whether the boys would be willing to turn out."

"Each company carries 46 people, so that there will be 92 when combined. There are 25 Japanese jugglers and acrobats. The stage direction is under Ed. Marble and Burt Sheppard. The combined orchestras will be led by Eddy Fox and Gus Herwig. The solo singers are Banks Winters, Julian Jordan, Percy Denton, Master Leighton, and Castyll Bridges."

"There will be fully one hundred persons on the stage when the curtain rolls up on the first-part scene next Monday. The spectacular setting will show a scene in Venice with moving gondolas. The costumes will be in keeping with the scene. Of the entertainment itself, I can only say that it far surpasses that given by the Haverly-Cleveland forces at the Windsor last Winter, of which your critic wrote in the highest praise."

DILATORY INSURANCE.

Duncan B. Harrison, the star of The Paymaster company, which is playing in Newark this week, complains bitterly of the treatment he has received at the hands of an accident insurance association of Pittsburg.

"This company is particularly solicitous of securing patronage from the theatrical profession," said Mr. Harrison to a Mirror reporter yesterday, "and for this reason I wish to warn the profession against it. Briefly then, last May I got out an accident insurance policy in it, by which \$3,000 was to be paid at my death and \$25 a week to me in case of accident. The following month I

broke my leg and was laid up for seventeen weeks. To be easy on them, I sent in a claim for only eight weeks—\$200. Since then I have written seven letters to them, sending in all my proofs, the last one ten days ago, without hearing a word in reply. Now it is my intention to sue for the whole amount, besides making these facts known everywhere."

GLEANINGS.

ROBERT EVANS replaces Harry Courtaine in the Little Puck company.

Mrs. E. M. Post, of My Aunt Bridget company, is reported to be lying seriously ill in St. Louis.

MANAGER COURTLAND reports that Marie Hilforde is touring Northern New York to big business.

EDWARD A. PRATT has been engaged as treasurer of Hertmann's Transatlantic Vaudeville company.

EDITH STANMORE is to star in La Belle Russe under the management of Frank L. Goodwin and George Ulmer.

FRANK L. GOODWIN will produce the new musical burlesque, A Lucky Penny, at Proctor's Theatre, in Bridgeport, Conn., next Friday evening.

ESTELLE CLAYTON is reported to be meeting with great success in the West in her new play, On the Hudson, under the able management of Hi Henry.

LIONEL E. LAWRENCE, last season with the Held By the Enemy company, returned from a pleasure trip to Chicago yesterday (Tuesday) and reports himself as at liberty.

JENNIE YEAMANS has delayed her departure for Europe four weeks in order to accept an engagement to play with Barry and Fay in Irish Aristocracy. Kate Davis has also been engaged for the same play.

MAY VOKES is now the soubrette of the Little Tricxie company and has made quite a hit. The play has been rewritten and the company is now working its way East and meeting with success on the way.

W. W. RANDALL spent last week in Philadelphia, Washington and Baltimore. This week he is in Boston, arranging with the managers in that city whom he represents here, for attractions for next season.

PAULINE MARKHAM has been engaged to play the leading role in Woman Against Woman, and opened her season with that company on Monday night in Yonkers. Alexander Vincent opened with the organization the same night.

JOHN D. MEECH, of Buffalo, was in town last week attending a convention of societies. He looks as round and rosy as ever, and smiles when he tells how he ran for alderman the other day in a Republican district and pulled the usual large majority down from nine hundred to three hundred or thereabouts.

The Twelve Temptations is coming, with a big force of dancers, actors, and specialists, and a lot of gorgeous scenery. It will be seen at the Star the second week in December. Manager Gilmore and Mr. Yale are adding many novelties and strong attractions to the successful production for the metropolitan engagement.

THE PAYMASTER COMPANY opened at Miner's Newark Theatre on Monday night to a tremendous house, the performance being for the benefit of the Police Relief Fund of that city. The net receipts for the police after ordinary expenses were paid were \$1,167. The Paymaster will be seen in Chicago next week.

THE SUCCESS OF T. H. French's Little Lord Fauntleroy company when in the South was something extraordinary. In Richmond, Va., the receipts amounted to over \$3,100 for four performances, there being as many as eighteen hundred people in the house at the Saturday matinee—the largest audience known since the rebuilding of the theatre in 1863.

EVANS AND HOEY have been trying for the past few weeks to cancel certain time, so that a four weeks' engagement could be played at the Park Theatre in this city, beginning with Christmas week, but the idea has had to be abandoned. Consequently their first appearance in this city will be at the Grand Opera House on January 6, when they play but one week.

W. J. SCANLAN will shortly give a matinee performance of Myles Aaron at the Star Theatre, this city, for the benefit of Mrs. Delia T. S. Parnell, the mother of the Irish patriot. It is reported that on Saturday last Mr. Scanlan sent that lady a cheque for \$563, to pay the arrears of taxes on her historical homestead, "Ironsides," at Borden-town, N. J.

AFTER next week's engagement at the Bijou Theatre, Roland Reed will start for California, playing a few leading cities South and West en route. The continuous success of The Woman Hater has indefinitely postponed the production of Mr. Reed's new comedy American Assurance, but it will probably be given an important production in Gotham early next season.

PEARL MEANS is reported to be winning general commendation this season for her clever work with the Effie Ellsler company. Miss Means is young, attractive and full of ambition, and is rapidly making friends. Wherever the company has appeared the press has spoken most kindly of her. While in Nashville recently, Miss Means was the recipient of a great many social attentions.

The cloak which Mme. Modjeska is wearing this week as Lady Macbeth is said to be one of the most expensive and elaborate garments ever seen on the stage. It is made of dark-green cloth of the finest quality and is handsomely embroidered with real gold, while costly jewels are also used as an adornment. Mr. Herrmann, the Fourth Avenue costumer, was both the designer and manufacturer of the cloak, which has created a sensation.

KATHRYN WESTON has returned from the Patrice company's tour and is at liberty.

The reception in Boston of the Jefferson-Florence combination with The Rivals has been in every way highly satisfactory. The Boston papers all speak in most eulogistic terms of the merit of the performance and particularly of the success of Frederick Paulding as Captain Absolute. His acting was alluded to by the Times as being "remarkably clean cut and polished, always well in hand and finely and admirably conceived and executed."

It is alleged that A. J. Mosely, of the Opera House, Murfreesboro, Tenn., recently visited Nashville and claimed to be the advance agent for Effie Ellsler. The DRAMATIC MIRROR is requested by W. C. Ellsler, treasurer of the Effie Ellsler company, to say that no such person is now, or ever has been, in any way connected with that organization. John J. Ellsler is the advance representative of this company, and is the only one authorized to make contracts for it.

HARRY KENNEDY is happy over the big business now being done by each of his three companies. At the Bijou Theatre in Pittsburg last week, people who went to see Siberia were turned away despite the fact that the orchestra had to be placed on the stage. At Cleveland, where The White Slave was given, the orchestra had to be placed in the flies, and last week in Milwaukee, Lights and Shadows played to more money than any of Mr. Kennedy's companies had played to there in ten years.

Mrs. FERNANDEZ and Tony Pastor have determined to consolidate their Christmas festivals for the children of the stage. Consequently there will be but one festival, and that will take place at Tony Pastor's and Tammany Hall on Sunday night, December 29. Tickets will be issued, and the ball-room will be left clear for the children, the older folks having to remain in the background until 12 o'clock. There will be an entertainment, supper, monster Christmas tree, distribution of peanuts, and ball.

BURR MCINTOSH is coming to the front again as a pool player. Last Spring after Sidney Drew had defeated Mr. McIntosh for the pool championship of the profession by a score of 150 points to 147, Mr. Drew played Thomas Earle White, the champion amateur of Philadelphia, winning one game by one ball but being defeated by Mr. White by twenty-six balls in the next match. On last Friday night, however, at the Saginaw Club in Philadelphia, Mr. McIntosh defeated Mr. White by a score of 150 to 117 in what is described as the best championship game yet played in the Quaker City.

R. D. BRYAN, a well-known actor, complains bitterly of the treatment he has received at the hands of Patrice, the soubrette, and her mother. He has just arrived from Philadelphia where the Patrice company closed its season after being out two weeks and a half. For his work Mr. Bryan says he received just \$20. Eugene Schutz was the manager and he absconded last Monday night. Mr. Bryan claims that the mother of Patrice announced herself as responsible, but that she departed for her home without paying out a penny. Some of the actors and actresses fared worse than he did, and not one even had his board paid.

WHEN Wilson Barrett made his first visit to this country there were numerous requests for him to produce here his original Silver King, but the request was not complied with for various reasons. So urgent has been the call for this play since his appearance here this time, however, that he has consented to produce it at the Fifth Avenue Theatre next Monday evening. The production will be the English one duplicated, and the play will be put on and given in every detail as it was presented at Mr. Barrett's own theatre—the Princess', London, in 1882—and afterwards given by him in the provinces over a thousand times.

DURING the latter part of last week articles were entered into between the Gilsey estate and Prof. Herrmann, by which the latter secures Dockstader's Theatre for five years at the expiration of Mr. Dockstader's lease. The house will then be turned into a combination theatre, to be known as Herrmann's Comedy Theatre, and will open in August, 1890, most probably with Herrmann's Transatlantic Vaudeville. Regular prices will prevail, and the theatre will be greatly altered and improved. The lease includes that of the stores underneath the theatre, and these will be torn out to make the entrance to the house attractive. The theatre will not, however, be lowered to the ground floor.

MATTERS OF FACT.

Henry Neggarde Johnson, dramatic author, has some plays for sale.

Newton Chisnell is reported to have made a pronounced hit in the part of Edwin Holt in The Great Metropolis.

John T. Kelly, the popular Irish comedian, is at liberty for the remainder of the season.

William A. Brady is reported to be meeting with phenomenal success in his great production of After Dark, turning people away nightly. Mr. Brady reports having made \$10,000 profits in fourteen weeks. He has still left the following open time, for large cities only: Weeks of Jan. 13, 17 and March 15. Mr. Brady is now booking for next season. Write or telegraph as per route.

Thanksgiving and Christmas dates are open at the Opera House, New Britain, Conn.

Maud White is reported to have made a distinct hit as Collie in J. K. Emmet's Uncle Joe.

Fanny Denham Rouse is said to have made a pronounced success in the titular role in Mother-in-Law.

The new theatre at Wellsville, N. Y., which was so successfully opened last week by Marie Hubert-Frohman, has good open time after Dec. 1. Only three attractions a month are booked.

The number of students admitted to the regular course of the American Academy of the Dramatic Arts, Lyceum Theatre Building, New York, is completed for this year. Information regarding the Special Courses of instruction may be obtained from B. F. Roeder, Secretary, 22 East Twenty-fourth Street, New York.

Miss Ames is at liberty.

Miss Johnstone Bennett may be addressed at the Victoria Hotel, New York.

THE HANDGLASS.

ONE of those gushing newspaper women who keep the country informed on the burning question of what the very latest thing in underwear is, is responsible for the statement in several of last Sunday's quarts that the New York society girls have a new craze for dainty flannel skirts, embroidered all around the edges with appropriate sentiments, such as:

I don't care what the daisies say.
I know I'll be married some fine day.

An investigation proves that this fad is an old one with the theatrical profession, with whom it originated, and we are at liberty to divulge the following interesting examples:

Denman Thompson is said to have The Ten Commandments worked in arascene silk on the lining of his smoking-jacket.

Comedian Dixey owns a valuable assortment of sanitary woollens, each piece bearing, in crows, the touching words: "What's the matter with Henry E. Dixey? He's all right! There's nothing the matter with him!"

Neil Burgess has "Forget Me Not" in English script on all his chest-protectors.

Duncan B. Harrison boasts of some very fine medicated flannels, with "We Are the People!" done in South Kensington work on the borders.

DeWolf Hopper possesses an India silk slumber-robe which says in, applique on the pocket. "Be good and you will be happy."

W. J. Scanlan sports a pair of blue silk suspenders that are the envy of his acquaintances. His intimate friends know that they enquire in fancy dress: "I'm Gus Pitou's star, who's star are you?"

Wilton Lackaye has the last verse of "In the Gloaming" stamped on the lining of his hat. He reads it daily.

Otis Skinner owns a bath-robe which is a dream of beauty. It has "*Honi soit qui mal y pense*," running down the spine amid sprays of golden-rod.

Maurice Barrymore wears heliotrope silk socks with the Greek word "Mispah" on each. (This sentiment is supposed to convey a delicate, and withal forcible, appeal to his laundress to return them in pairs.)

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This is what The Pretty Typewriter made one of our correspondents say last week, in beautiful purple letters: "Adelaide Moore is heavily built for The Love Story, here next week."

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EDWIN ELOY, a comedian, tried to shoot a musician in Chicago on Thursday evening last, but the bullet (which is supposed to have struck the cheek of the musician) glanced off without doing any harm. Mr. Eloy expressed the sentiments of numerous professionals by his noble action. The motto which hangs over the piano in every music-hall out West, "Don't Shoot, he's doing the best he can," will now be in order in the Windy City.

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A FARCE-COMEDY the name of which, from motives of delicacy, we suppress, met with an ignominious failure in Cincinnati and next morning the critic blithely versified his opinion of the piece as follows:

It was near it! Very near it!
The audience was weary for it made them very weary,
Or near it! Jolly near it!
They didn't gey the show but they came near it!

↑ ↑ ↑
A Boston theatrical writer, with a candor as charming as it is unusual, makes in the *Post* of that place, the following perfectly truthful remark: "Emmet's may be the largest dog in the world, but it is not the handsomest—we have a dog of our own." We have often heard and read of the remarkable beauty of Boston audiences, taken collectively, but we have never before heard it alluded to by a native in this daintily jocose manner.

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A "BEWITCHING BLONDE AGGREGATION" recently stranded in Kansas, and it is recorded that: "Lily Hughes took a bull-terrier and a handful of Manager Martin's hair in payment of her two weeks' salary."

↑ ↑ ↑
"When a man who has been cut in two by a circular saw is saved to appear and make his fortune in a museum, it is easily seen, says a Philadelphia paper, where medical science and the play business begin to mix."

THE CHARITY BALL.

David Belasco and Henry De Mille's new play, The Charity Ball, was produced last (Tuesday) night at the Lyceum Theatre and, consequently, too late for us to notice critically. The plot, we understand, is based on the story of "David Copperfield," but the scenes are placed in New York. All the characters are every-day types of the business life in this city and as such will be readily recognized.

The most prominent female character is Phyllis Lee, played by Miss Henderson, who is in love with Dick Van Buren, brother of the rector of St. Mildred's, and the hero of the play. Dick, a Wall Street speculator, is played by Nelson Wheatcroft, and other roles by W. J. Le Moine, Mrs. Walcott, Fritz Williams, Effie Shannon, Herbert Kelcey, Mrs. Whiffen, Charles Walcott, Harry Allen,

R. J. Dustan and Georgia Cayvan. Miss Cayvan is said to have a congenial role in Ann Cruger, a modern New York girl and a character based to some extent on Dicken's Agnes.

GOSSIP OF THE TOWN.

IT is reported that the Kate Pursell company has temporarily closed season.

ROBERT NICKLE, the clever sleight-of-hand performer, died in Washington last week.

ALPHONSE DAUDET's latest comedy *La Lutte Pour la Vie*, will be produced in London next June.

A. C. ARTHUR has been engaged for the season as manager of the Opera House, Amesbury, Mass.

MANAGER T. C. HOWARD has been released from his contract with Arthur Wallack to produce *Rosedale*.

THE business done by the Lost in New York company on the road is reported to be extremely good everywhere.

HELEN BANCROFT has been engaged to support Rose Coghlan and will open with that star at Providence next Monday.

ERNEST REYER's new work *Salamto*, will be produced at the Theatre des Monnaire, Brussels, on the 5th of February.

CHARLIE REED's colleagues of the City Directory Company, while they were in Columbus, presented him with the Elk badge.

T. H. WINNETT has copyrighted his new play *The Devil's Pool*, as also the title and mechanical effects. It will be produced next season.

GEN. W. B. BARTON, manager of *Lost in New York*, will put Offenbach's *Orpheus and Eurydice* on the road next season with a great cast.

THE Webster-Brady She company is doing excellent business on the road. They appeared in Atlanta, Ga., on the 14th inst. to a splendid house.

MRS. FERNANDEZ has taken the flat in the "Winchester" on Broadway, near Thirty-first Street, formerly occupied by the veteran actor, John Gilbert.

PERCY PLUNKETT and James B. Donovan, supported by Lulu Albright and a strong company, will star next season in a four-act comedy entitled *Yankee Notions*.

MANELLA STUART, formerly of The Parlor Match company, who has been lying seriously ill with peritonitis in this city for some time, is now happily reported out of danger.

A BENEFIT is shortly to be given in Boston to George Hosmer, the carman, who was taken ill while playing with The Dark Secret company, but who is now reported out of danger.

Last week in Louisville the He, She, Him, Her company played a return engagement to crowded houses. In some cities the play makes a hit while in others its success is but moderate.

T. H. WINNETT writes that his star Charles Erin Verner opened in Shamus O'Brien at the Bijou, Washington, on Monday night, before a crowded and enthusiastic house, Mr. Verner being called after ever act.

THE opening date of the tour of The Schatchen with M. B. Curtis and Lewis Morrison, will be positively settled this week. T. W. McKinney being now in negotiation with three New York managers for time.

FRANCES STEVENS, of the Legal Wreck company, was compelled to temporarily resign her part last week, on account of a message from her sister, Daisy Hall, of the Held by the Enemy company, who lay dangerously ill.

JOHNIE PRINDLE, the star of The Reuben Glue company, recently presented Messrs. Griffin and Wilson, his managers, with an elegant toilet box, made by Taylor, of Chicago. The box has a silver plate suitably inscribed.

THE funeral of David Wambold the minstrel, took place on Thursday last at Newark, the interment being at Evergreen Cemetery. Among those present were Peter Tobin, Luke Schoolcraft, Bentley Harrison and others.

THE latest addition to E. P. Sullivan's repertoire is The Banshee, or, the Foil-leaved Shamrock. It was written and copyrighted by John L. Langrishe and T. C. Howard. It is said to have great scope for spectacular effects.

SAUNET's version of The Gladiator is now in rehearsal by the Robert Downing company, and will be produced at an early date. The scenery and costumes, which are being prepared by leading artists, will be a brilliant feature of the production.

MARIE VAN ZANDT is at present in Paris, where she is preparing for her Winter tour, which commences at Barcelona, Dec. 6, and finishes at Madrid. This successful American artiste has added to her repertoire *L'Etoile du Nord* and *Ophelia*.

A NEW musical comedietta entitled, *Crazed, or, Queen of the Varieties*, has recently been written by Webster C. Fulton, a Chicago dramatic writer, and is now being played by Mrs. George S. Knight. Its first production was quite a success for that actress.

A COMPANY of French gentlemen has been organized in this city under the title of the Théâtre Franco-Américain, to give a series of performances in French. The first representation will take place at Clarendon Hall, Dec. 19, when *Le Voyage de M. Perrichon* will be performed.

AN actor's versatility was probably never seen to better advantage than in the production of *Shenandoah* last Saturday. During the afternoon Henry Miller was taken ill and Frank Roberts the stage manager, who also plays the comedy role of Capt. Heartsease, essayed as well, that of Col. West, the heroic part that Mr. Miller enacts. At both the afternoon and evening performances this was done, the audience approving Mr. Roberts' work in the roles by frequent bursts of applause.

THE U. S. Mail, George C. Jenks' musical comedy, has been taken off the road for the present season, owing to the difficulty experienced by the management in getting good time. It will be resumed, however, for the season of 1890-91, with new scenery and with as strong a cast as that of this year.

THE success of Herbert Hall Winslow's Silent Partner, with J. B. Polk in the title role, is moving C. B. Cline to enthusiasm. The company has been on the road since June 24, having opened in San Francisco. The Silent Partner follows Clara Morris at the Criterion Theatre, Brooklyn, week beginning Dec. 9, and in all probability it will be presented later in New York.

H. S. TAYLOR has just taken new and handsome offices in the Gilsey Building. He has a stock of over a thousand plays, both in manuscript and print. Managers and others in quest of a play will be hospitably welcomed in these offices, or if application is made by mail and the nature of the play stated, it will be invariably forwarded, from the humble farce to the more ambitious tragedy.

SYDNEY ROSENFELD has begun suit in the United States Circuit Court to restrain Francis Wilson and his publishers from issuing a twenty-five cent pamphlet containing The Oolah songs and to recover the plates from which the pamphlets are printed, claiming that they belong to him. He also sues to recover royalties due on the pamphlets already printed.

MANAGER CHARLES R. BACON passed through the city on Monday on his way to Providence where Rose Coghlan opens next Monday night. She will not appear in this city until Feb. 24, when she opens at the Fourteenth Street Theatre for two weeks in a repertoire including Jocelyn, Peg Woffington, Forget-Me-Not, London Assurance and A Wolf in Sheep's Clothing.

THE BLACKBIRD a strong Irish drama, with some sensational mechanical effects, has been secured by Edwin Warner and Eugene O'Rourke for next season. The latter will be starred in the part of Con O'Carolan, a romantic young Irishman, which it is said is exactly suited to his robust and manly style. The entire production is under the management of Edwin Warner.

In a Chicago court last week Marion Keith sued Mason Mitchell for damages. The circumstances of the case, we understand, are as follows: Miss Keith was engaged at the beginning of the season to play Ruch in *The Fugitive*. After playing for eight weeks to very bad business Mr. Mitchell, finding he could double the parts, tried to get rid of Miss Keith on the grounds of incompetency. The judge decided in Miss Keith's favor, and Mr. Mitchell had to settle up.

THE regular monthly re-union of the New York Press Club was held at the club-rooms on Wednesday evening last. Among the professional people present were: Wilson Barrett, Charles Wyndham, James Blamphin, Miss Mattie Ferguson, Miss Lucille Mowbray, Mrs. M. E. Fredericks, F. A. McKeown, Professor Ford, Grant Brower and Chas. T. Catlin. The music and recitations formed agreeable features, and the entertainment was greatly enjoyed by the guests.

ULLIE AKERSTROM and her company, while playing *Renah* in Danville, had a narrow escape recently from fire. A careless stage hand in lighting the borders set fire to one of the drops. In an instant all the scenery was in a blaze, but by cutting the ropes quickly and keeping their heads cool the scene-shifters managed to save the theatre from destruction, although all the *Renah* scenery was lost. Happily, too, the doors had only just been opened and the theatre was empty, otherwise a most disastrous panic must have ensued.

THE Thrown Upon the World company is now finally organized as follows: Rufus Scott, proprietor; Fred D. Ellis, business manager; Prof. John Reiter, leader of orchestra; William I. Clark, stage manager; J. W. Turnbull, treasurer; John Redmond, property man; J. E. Gilbert, D. S. Murdock, Edgar Forrest, W. I. Clark, John W. Gardner, R. Milward, Robert Wild, Dan O'Brien, Charles Ward, Belle Congelson, Jacobus Prom, Stella Pickett and Jane Newcomb.

On Tuesday afternoon, Nov. 26, Rudolph Aronson will give a special matinee performance of *Erminie* at the Casino, the entire receipts of which will go as a subscription to the guarantee fund for the World's Fair of 1892. Whatever interest may accrue from the amount raised will be donated to the Actors' Fund, and in the event of the Fair not being held in New York the entire amount will be turned over to the Fund.

DANIEL E. RALTON, a veteran actor, died at Lawrence, Mass., last week, of cancer, in the fifty-seventh year of his age. Mr. Ralton made his debut as an actor in the Boston Museum in 1850; and was the original Marks in Uncle Tom's Cabin. During his career he traveled over the globe, acting as support to Edwin Forrest, Dion Boucicault, E. A. Sothern, Lola Montez, Adah Jeaves Menken, and many other stars. Mr. Ralton was for many years a member of the American Dramatic Fund Association.

THE capacity of Pope's Theatre, St. Louis, was taxed last week by the crowds which, it is reported, thronged to that house to see After Dark, and the receipts for the opening night (Sunday) were said to mark the largest day's business with one exception that that popular theatre has ever had. The receipts for the week were \$6,300. Manager Brady has been adding new matter to the production constantly and claims that when the play opens in this city at the Grand Opera House Dec. 16 it will be brimful of novelties and improved considerably over the representation that made such a decided impression at the People's Theatre last May. The young manager has his hands full, playing Old Tom in After Dark, managing that attraction and the She company, and working on the new melodrama, An Irish Arab, in which he will present Bobby Gaylor as a star next year. His profits on the two companies this season will, it is thought, reach \$50,000.

LETTERS TO THE EDITOR.

BOOTLES' BABY.

PORTLAND, Ore., Nov. 20, 1889.

To the Editor of the Dramatic Mirror:
Sir.—In your "Professional Doings" column of your issue of Nov. 2 you have an item referring to my production of *Bootles' Baby* in San Francisco lately as "piratical."

It may be misapprehension or it may be ignorance of the facts, but it is unjust to me in either case. The version of *Bootles' Baby* presented by me at the Bush Street Theatre is by Frank H. Gasaway, a well-known journalist and author. It was written three years ago. I read it two years ago, and it is recorded in the Librarian's Office at Washington as having been duly copyrighted in 1886—I forget the exact date, but it was long before the English version, as produced either in England or America. Mr. Wesley Sisson read the play two years ago in San Francisco. I referred the author to him. For any further information I refer you to the author, Mr. Gasaway of San Francisco.

Furthermore, the novel being a reprint of a foreign work, it is common property, and any original dramatization is legal. Mr. Gasaway's version antedating the English one by a year or two, certainly ought to relieve it of the charge of piracy, or even plagiarism. Mr. Gasaway is prepared to establish his legal and moral rights to his version, and recognizing his rights, I pay him a nightly percentage of the receipts as royalty.

I believe it is unusual to charge a man with stealing what he has bought and paid for. I acquired the play, *Bootles' Baby*, by purchase, in good faith and on legal advice. Therefore, the mere suggestion of "piracy" is an injustice which, I trust, you will recall. Very respectfully yours,

JOSEPH R. GRISMER.

[In the absence of copyright relations between this country and England the foreign author and publisher could not prevent unauthorized American reprints of "*Bootles' Baby*." That does not alter the fact that such appropriations of literary property are dishonest and discreditable. A dramatization of a pirated book, unauthorized by the author, may enjoy immunity from legal interference, but when the question of morality is brought in such a work is absolutely indefensible.—Editor DRAMATIC MIRROR.]

NOT RELATED.

NEW YORK, Nov. 13, 1889.

To the Editor of the Dramatic Mirror:
Sir.—Some of the daily papers report the marriage of Miss Etta Weaver, and refer to her as a sister of mine. Will you kindly state for me that there is no relationship whatever existing between this lady and myself?
Yours very truly,

BLANCH WEAVER.

A CAPITAL IDEA.

VICKSBURG, Miss., Nov. 9, 1889.

To the Editor of the Dramatic Mirror:
Sir.—I have started a "Magazine Club" in our company, which enables us to buy all the best publications of the city, and two MIRRORS weekly. After we have read them we will send them to Mr. Baker, of the Actors' Fund, to use for the benefit of the sick, in or out of the profession, as he may find it best.

As the plan is a simple one, and a nominal tax on each person from which the great benefit of a liberal supply of good reading matter is derived, I submit it to the consideration of other companies of actors who may not have thought of it.

They not only have the pleasure of reading the best monthlies published, with THE MIRROR, but they can give to some convenient hospital a most acceptable treat.

The sum required to buy these papers is \$3 a month. If only ten actors form the club you can see that a tax of thirty cents each enables them to read the *Century*, *Scribner's*, *North American Review*, *Lippincott's*, *THE MIRROR*, etc., and for less than a cent a day one is supplied with all current news on art, literature, science and the stage.

After the club is organized, mark slips of paper with the number of persons belonging to it, then draw for your place. Number one has first choice of reading, and is allowed only three days to keep his magazine, when it must be given up to number two, etc. At the end of the month each person will have read every magazine. We allow only two hours to each for THE MIRROR, to which we send our best wishes. Respectfully yours,

MARIE PRESCOTT,

For "Magazine Club."

THE ACTORS' WORLD'S FAIR SUBSCRIPTION.

NEW YORK, Nov. 18, 1889.

To the Editor of the Dramatic Mirror:
Sir.—Please enter my subscription of \$10 to the Guarantee Fund of the World's Fair of 1892, under the plan suggested by good old Harry Watkins in a recent MIRROR.

As I understand the plan, 100 subscriptions of \$10 each are asked for from the men and women of the stage, making up a special fund of \$1,000 (not \$10,000, as your typesetters made it originally), this money to be paid in at once, and any interest earned by the fund so deposited, from now till the money is required by the World's Fair Committee, to go to the Actors' Fund.

Ever since the first call for money-pledges was made by the Mayor and the daily press, I have felt a secret longing to enjoy that sense of part-ownership in the Fair which will be the proud accession of each subscriber, but until the above suggestion, specifically addressed to the profession, met my eye in THE MIRROR, I was disposed to procrastinate, thus humbly following the example of Messrs. Jay Gould, Cyrus Field and the other coy and retiring capitalists who have refrained with firm unanimity from "chipping in."

However, if no other reason had up to now induced members of the profession to subscribe, the intimation given in your columns that the Actors' Fund will incidentally benefit by the payment of money that may not for some time be needed for the purposes of the Fair, should stimulate subscriptions by the men and women of the stage. They should clearly understand, by the way, that it is considered highly probable that every dollar subscribed will be returned in full at the close of the Fair, and very likely with a small surplus of profit.

Success to the Fair and THE MIRROR Fund!

CELIE ELIAS.

[The subscription list will be found in the offices of the Actors' Fund. Besides Miss Ellis, Harry Watkins and Jennie Christie have subscribed up to the present time. Editor DRAMATIC MIRROR.]

A PARALLEL CASE.

CAMBRIDGE, Mass., Nov. 17, 1889.

To the Editor of the Dramatic Mirror:
Sir.—I read with relish the remarks of Mr. Arthur Hornblow in your last issue concerning his experiences with dramatic journalism as practiced in the West.

But let me note that these amusing and electrifying methods are by no means limited to Kansas City.

Last Winter I was connected with one of the New Haven daily papers as dramatic critic. The first performance that came under my notice was a dramatization of *She*, which I reviewed in terms certainly not laudatory, nor yet were they damatory or ferv.

The following morning the acting-manager of the theatre informed me that "I had no business to write such an article; that it was outrageous, and that the house would lose considerable money because of it."

It was the same gentleman who had astonished me the week before with the information that any poor company playing in New Haven should not be hastily reviewed on the morning after its first night. I was told that I might say that the "company" or play was not what we had said it might be."

Although the proprietor of the theatre threatened to withdraw his advertising, my paper still retained me; the only words that the city editor gave vent to were that he had seen the play himself and thought that I had not condemned it enough, in which respect I had better luck than Mr. Hornblow.

Your "correspondence department" is what is doing more than anything else to promote honesty in provincial places. Is it not somewhat of an insult to a community to believe that it will be deluded by newspaper "pulling"? Yours very truly, F. E. M.

THE AMATEUR STAGE.

Like every other mortal, the amateur actor possesses many faults, but perhaps with the young Thespian egotism is paramount to all others. He believes himself well qualified to portray any character from Hamlet down to the provincial Humpty Dumpty. Meet him where you may, he is ever ready to pour into your ears effulgent promises of his own worth and of his wonderful capabilities.

Yet, see him upon the stage and how quickly his chanted praises vanish from your mind. He appears fearful of his own invention, but is supremely happy in his own attempts over the excoitations of others. It is of no great shakes to him that one laughs at his honest witticisms, but to make the saline tear trickle down your cheek is his idea of the reward of dramatic achievement—a requital he loves with all its sweetness, and covets with all its saccharine ingredients.

Perhaps this sardonic theme is answerable for the Amaranth's colossal ambition in producing the military drama. In the Ranks, at the Brooklyn Academy of Music last Wednesday evening. In some respects the performance was a success, but the conventional idea of the melodrama was too closely adhered to; every inch of freedom was sacrificed in the endeavor to reach the idea handed down by the original performance, and not the slightest attempt at creative genius was apparent.

Ingenuity is pre-eminently the greatest channel to success to-day. Why then does the amateur persist in trodding the beaten path? Delineation, be it ever so perfect, is not the only principal of dramatic art. Originality go with it hand-in-hand, and unless both are coupled the chances for pronounced success are very slim.

Frederick Suydam found Ned Drayton a character that called for more dramatic power than he was capable of bestowing upon it. R. B. Throckmorton was admirably fitted to the role of Gideon Blake, and, barring a slight tendency to over act, made quite a hit. Ad. Woodruff acted the gentle and faithful Ruth Herrick with good taste. A. J. Marauli made a soldierly Capt. Holcroft, while H. H. Gardner, as the erratic Col. Wynter, had entirely too much *sang-froid*. Lizzie Wallace played Barbara Herrick delightfully, and F. Bowne successfully disguised his own personality in the disagreeable role of Richard Belton. Albert Meafay impersonated Joe Buzzard, and bestowed upon that character a dialect that made it merely a matter of conjecture whether he was born on the Emerald Isle or within the Sound of Bow Bells.

When I first saw the comedy Champagne and Oysters produced I was imbued with a high idea of its worth, fascinated with its charming wit, delighted with its overflowing mirth and thought even amateurs could not obscure its beauty or cast a shadow over its bright sunshine. But alas! how changed was my opinion when I saw the Lyceum Society essay this comedy at the Criterion last week. Conspicuous for lack of intelligent conceptions and delineated at a rate of speed that would have been quite appropriate for the sleep-walking scene in Macbeth, the production can well be said to have fallen far short of success.

In fact, it had about the same effect upon the large audience that witnessed this performance as that sparkling beverage and crustaceous bivalve would have upon a bilious stomach. Walter Chippendale as the Rev. Godfrey Graham suffered severely from nervousness which entirely destroyed his efforts. H. C. Edwards displayed unmistakable symptoms of dramatic instinct as the cunning old sexton, but he lacked experience and adaptability. The dash and vim essential to a character like Richard Melville was as remote from C. F. Nicholson as the Andaman Islands are from civilization.

Miss Mamie Cole played the rector's wife on short notice, and under the circumstances did remarkably well; Alice Butcher portrayed Betsey Sampon in a delightful manner; Hortense Booth was a pleasing Clara Burkins; B. M. Cole a decidedly poor Leander Thornbuck, and Thomas Hield considerably out of his element as Billy Weasel.

Comedy does not permit of "slow music." Quick delivery, rapid action and spontaneous freedom are its successful ingredients. If you allow your audience too much time for consideration the comedy flame flickers, its brightness grows dim and all effect is lost. Had the Booth Society born this fact in mind when they produced My Awful Dad at the Criterion last Wednesday evening, I think a good performance would have resulted, for, with all due respect to the title it was indeed, an awful show. Half the members of the cast were not on speaking terms with their lines, a fault too often emphasized in amateur productions. Aside from M. H. Lindman's endeavors in the titular role and a quaint bit of acting by Alice Butcher as Mrs. Bids, there is little to commend.

The Florence, the latest Thespian infant, made its first appearance at the Criterion Thursday evening in the comedy, Love Wins. With all due allowance for youthfulness the Florence has undoubtedly started out on its amateur voyage quite propitiously. To be

sure, excessive crudeness predominated, but a quiet ambition and a conscientious effort are the laudable attributes. Some good work was accomplished by Miss Sloat, H. C. Edwards and Mrs. Hill, and some equally bad by W. B. Varum, B. M. Cole and E. L. Hall.

RAY REEN.

PEPI ZAMPA, OF THE COLOGNE THEATRE.

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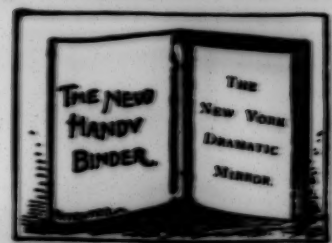
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PHILADELPHIA.

The brief engagement of Mr. and Mrs. Kendal at the Chestnut Street Theatre, which lasted two weeks, and which is now closed, was a pecuniary success. They attracted large audiences and received unstinted praise. They were for the time the idols of fashionable society and their votaries most obligingly recognized all the merits ascribed to them by the wily manager and the critics. Such treatment was very kind and hospitable, and there is no doubt that such a tribute was due to the social worth of our visitors; but they must themselves have been amazed at the fulsome praise bestowed upon their histrionic efforts. If they accepted such praise as their just due, which is scarcely credible, they must have recognized the years spent in their native land, where they have simply been respected and admired, while their apotheosis awaited them across the sea. That they were entitled to a measure of praise cannot be denied; nor do I begrudge them any of the laurels legitimately won. As seen upon the stage, Mr. and Mrs. Kendal are exceedingly well bred, albeit they are somewhat haughty and a trifle supercilious, which, however, are ordinary results of high breeding. They carefully observe the rules of etiquette, and they exhibit a thorough knowledge of stage business. They realize how trifles make up the sum of life, therefore they bestow praiseworthy care upon details, and they add little artistic touches here and there to their performances, which have the same striking and pleasing effects as the high lights which an artist bestows upon his pictures. But they want breadth, they lack magnetism and the power to make our hearts throb in unison with theirs. They are always clever but never great. They have carefully studied their art, they are obedient to its commands, subservient to its forms; but never do they rise to the point of domination. During their engagement they were seen in *The Iron Master*, *A Scrap of Paper*, *The Weaker Sex* and *The Queen's Shilling*. The Casino co. in *The Brigands* week of 18.

At the Broad Street Theatre, Richard Mansfield's production of *King Richard III.* continued to attract but small audiences. This result has been surprising, for the production, considered as a piece of stagecraft, is most notable and meritorious. In fact it is by far the best production and the worst performance of Richard III. ever seen here. Mr. Mansfield is entitled to much praise for his admirable scenic arrangements, and for the illumination afforded the play by the beautiful stage pictures, but his predilection for the monologue entertainments has in this case carried him too far, and he has given us what may be termed a lime-light portrait that is far from satisfactory. By the sacrifice of the informing dialogue, the play becomes a sort of panorama of which Richard himself is a part, and while we cannot help but be interested by the spectacle so presented, we are bored by the concentration of attention upon the wicked King, all of his grosser parts are brought into prominence, and we cannot for a moment either pity or condone, and in consequence we become almost nauseated with the hideous moral monstrosity, an effect which is increased by Mr. Mansfield's constant over-acting. Yet so bold and novel is the innovation and so meritorious in many respects, is this production, that it should attract attention. The same attraction this week.

Arthur Rehan's co. presented *The Lottery of Love* at the Park Theatre and drew good houses. They gave a performance, which if not of the highest merit, was more than satisfactory and which was very enjoyable. Mr. J. H. Ryley, who appeared as Adolphus Doubledot, and who has previously been known to us only as an operatic comedian, proved himself admirably fitted for his new environment. With one or two exceptions the cast was quite acceptable. Our Flat week of 18.

Helen Barry appeared at the Arch Street Theatre in *Victor Durand*. She played to light business, and although she made a rather favorable impression she caused but little comment. Her support was satisfactory.

At the Chestnut Street Opera House the McCull Opera co. presented *Belshazzar* during the fifth and last week of its engagement. The business was only fair. J. K. Emmet in *Uncle Joe* week of 18.

Maggie Mitchell appeared at the Walnut Street in *Ray* and did a good week's business. Robert Mantell in *Corcoran* Brothers week of 18.

H. S. Wood presented at the Xenodoch Theatre, his new play *Out in the Streets*. It is a somewhat interesting melodrama of concentrated form and with realistic stage effects. It drew good houses. James H. Wallick in *Sam Houston* week of 18.

Captain Swift was presented by a road co. at the Grand Opera House. It played to light business. The Amberg Opera co. and two performances by Herr Posner week of 18.

Old Ted Proust, upon its second and last week at the Academy of Music, played to only moderate business.

At the Standard Theatre Patrice made her first appearance in this city as a star in a drama entitled *Ninon*. She was very favorably received and made many friends and admirers. She drew good houses. Nelson's Vanderville co. week of 18.

Harry Kernell's co. played to excellent houses at the Central Theatre. The co. was composed mostly of well-known performers, all of whom were of good rank. Gorman's Spectacular Minstrels week of 18.

At Forenough's Theatre *The Two Orphans* was presented by an excellent co. and played to crowded houses. Lights of London week of 18.

At the Continental Theatre, Kellar, the magician, began an engagement. He was assisted by Charles and Martha Stien, the mind readers; Sablon, the grotesque mimic and Edna, the young lady who walks in the air. As usual he drew good houses.

The Metropolitan Opera co. drew moderately well in *Pinafore* at the Lyceum Theatre. The engagement continues.

Dan Mason in *A Clean Sweep* played to good business at the Kensington Theatre. Alone in London week of 18.

At Caracross' Opera House business continued good. The song concerning the woes of McGinty, which is nightly sung there, has made a great hit, and McGinty is now the most famous man in town, his name being upon the lips of every one.

On Wednesday afternoon last Ibsen's philosophical drama *A Doll's House* was again presented at the Broad Street Theatre. The fame of the play had evidently spread, and although the rain came down somewhat after the manner of a deluge, there was a fairly large audience. Moreover it was an intelligent and thoughtful audience, which gave to the play the closest attention, and which showed its appreciation by spontaneous, hearty and well-timed applause. The ethical problems presented by this play, while not new, are by no means easy of solution, and although the heroine has no respect for truth, nor sense of moral obligation, she is under the ban of hereditary taint, and defective education, and the sin, or rather the crime, which blights her life was committed through excess of love and a high sense of duty.

BOSTON.

The new opera, *Don Quixote* was brought out at the Boston Theatre 18. The authors, Mr. Reginald de Koven and Mr. A. B. Smith of Chicago, arrived in town on Wednesday last, and superintended the rehearsals and first performance. The piece is bright and sparkling, and cannot help taking a prominent place among the favorite operas of the day. The two authors jointly produced *The Begum*, which was brought out by McCull's co. in this city two seasons ago. Mr. Smith was the librettist in both instances. The story is based largely on the love affairs of Cervantes' great romance, *Don Fernando* and Dorothea and Corderio and Lucinda. The title part is taken by Mr. Barnabee, while Mr. Frothingham makes an admirable Sancho Panza. The piece is billed for four nights.

Francis Wilson opened to a big house at the Globe 18 in *The Oolah*, with all the accessories employed during the five months' New York run. Mr. Wilson has always been an immense favorite in Boston, and crowded houses will undoubtedly be the order of the day or night during his stay.

Mrs. Millward and Mr. Terriss remain at the Hollis Street until the close of the present week with *Roger in Boots*, a play which, despite its faults, is splendidly put on and acted. W. H. Crane opens 18 in his new piece, *The Senator*, which has given great success that he has shelled every other play on his list, and will run that alone during his two week stay.

Amie Fisher opened 18, at the new Tremont, with

25. Second Floor, a piece evidently suggested by *Box and Cox*. The two characters, however, are played by Miss Fisher and her sister.

The Jefferson-Florence combination remains until 25 at the Park in *The Rivals*.

Mr. McNally's *Upland Down*, with new songs and changes, is at the Howard.

Hands Across the Sea has just completed its twelfth week at the Museum, a record which has been uninterrupted. It will run for at least two weeks more, when it may possibly give way to *Phyllis*, although that matter is not yet decided by the management.

CLEVELAND.

Francis Wilson came and conquered at the Opera House with *The Oolah* the first three nights of week closing 16. The theatregoers and critics voted unanimously for Wilson as the funniest comic opera comedian who has yet visited the Forest City. The first night of the engagement Marie Jansen was ill, and Nettie Lyford, a bright actress and singer, took her part very acceptably. The opera made a hit. The last three nights W. H. Crane in *On Probation* and *The Senator* to crowded houses. This untoward comedian gave great satisfaction. Julia Marlowe week of 18.

Marked at the Lyceum pleased the public, and the houses were good, but the critics carped. They pronounced it trashy, which perhaps it is. The scenery with the sensational scenes was wisely put on. W. H. Thompson makes the hit of the piece as Croude. Rose Coghlan week of 18. Paul Kanwar 25.

Jacobs' Cleveland Theatre did a fine week's business with *The White Slave*, which Mr. Kennedy's co. presents in admirable style. Max Newman made a distinct hit as Liza. *The World Against Her* week of 18.

The Star Theatre was induced to make a date last week with one Inskip and his wife, who with a cast recruited from bad amateurs of the city produced a tart play called *On Furlough* h. The actors were immature, evidently having all been plucked long before they were ripe. Manager Drew canceled Inskip after his opening night, and the house remained dark during the remainder of the week owing to the collapse of *His Natural Life*. Reilly and Woods co. week of 18.

At the Academy of Music a very good specialty co., called *Gillett's World of Wheels* did a remunerative business. It contains some very good people. Emerson and Cook, the latter a Cleveland, received an ovation. *World's Novelty* co. week of 18.

CINCINNATI.

Lawrence Barrett presented his new play *Ganelon* at the Grand during the week ending 16 with good results financially. Mr. Barrett in the title role appears to excellent advantage, and Minna Gale in the trying character of Bianca, afforded the star excellent support. The work of John A. Lane, Lawrence Hanley, Mark Lynch and Minnie Monk was thoroughly satisfactory in every respect, and coupled with the superb manner of the play's mounting, conducted largely to the general success. Edward Harrigan in *Old Lavender* and Waddy Gooogan, week ending 23 followed 25 by Nat Goodwin.

Bronson Howard's war drama *Shenandoah*, proved a strikingly attractive card at Henck's during the week ending 16. The play is admirably constructed, handsomely staged, and most effectively cast, the more notable features in the latter direction, being the Capt. Kercheval West of Frank Carlyle, and the Gertrude Ellingham of Esther Lyon. The comedy portion of the programme was satisfactorily looked after by C. B. Hawkins, Lewis Baker and Percy Haswell, the latter's delineation of Jenny Buckhorn being exceptionally clever. Tillotson's *Zigzag* co. week of 18, followed 25 by The Corsair.

Lewis Morrison in *Faust*, supported by his clever daughter Rosabel Morrison as Marguerite closed a satisfactory engagement at Havlin's 18. Among the features of the entertainment deserving special mention, were Miss Jackson's Siebel, Carrie Carter's Martha and P. J. White's Valentine. The mounting of the piece reflected creditably upon the stage department of Havlin's. George H. Adams week of 18 in He, She, Him and Her. *The Stowaway* 25.

The fifth week of the Wilbur Opera Co.'s engagement at Harris' closed successfully 16, the programme for the week including *Fra Diavolo* and *Bohemian Girl*. Both operas were satisfactorily cast, and effectively staged. Naxon and La Mascotte will constitute the repertoire during the remainder of the engagement which terminates 23. My Partner, 25.

At the People's Lily Clay's Gaiety co. finished a successful engagement 16. The honors of the week were apportioned among Alice Townsend, Keating and Flynn and Mile Granville. The Australian Novelty co. week of 18.

ITEMS: The forty-two supernumeraries employed at the Grand in the production of *Ganelon* last week struck 12 for an increase in wages, but finally compromised.—Sunday performances were given to 10 at Havlin's, Harris' and The Stowaway, at 18. Lewis Morrison and his co., the Lily Clay Burlesque co. and the Wilbur Opera co. were all arrested, charged with violation of the Sunday Amusement Law. The cases were called before Justice Ermon of the Police Court 16, and a fine of \$15 each was imposed upon Messrs. Havlin, Henck and Baker, the managers of the several houses, while the offending actors were dismissed upon payment of the costs. The justice, however, informed the local managers that hereafter arrests will be made on the stage and during the performances, and that in future the bail bond in each case would be doubled. It is more than probable the liberal element being now in control in this state, that the Sunday theatrical laws will be repealed, and the local managers and actors will be free to do as they please in lively fashion. Mart Hanley, of whom your correspondent retains a most favorable remembrance since the old starring days of Louis and Alice Harrison in *Photos*, arrived last week to look after Edward Harrigan's interests.—The Thanksgiving Week attractions will consist of *Nat Goodwin* at the Grand, *The Corsair* at Henck's, *My Partner* at Harris' and *The Stowaway* at 18.

Manager Lou Baller and his lieutenant, Jim Winterburn, are jubilant over the continued success of their Sunday "Pops."—Manager James E. Fennesy has gone East on business.

SAN FRANCISCO.

Last week was a golden harvest for the drama at nearly all the houses here.

Mr. Barnes of New York drew crowded houses nightly at the California and Frank Daniels did the same at the Bush Street Theatre. The latter is now in its second week at the Alcazar and continues to make profit for the management.

Rosina Vokes is in her fourth and last week at the Baldwin.

Last night opened the third week of Jay Rial's management at the Grand Opera House. Sophie Eyre produced *The Witch* for the first time in America, I believe, with the following cast:

Count Rupert.....	William Morris
Falka.....	John Jack
Simeon.....	H. H. Phillips
Zavier.....	Charles J. Edmonds
Lubbo.....	John W. Burton
A Corporal.....	Courtesy Fisher
Soldier.....	William Douglas
Alma.....	Celia Allsbergh
Gilda.....	Ida Aubrey
Elisa.....	Mrs. Charles J. Edmonds
Triza.....	May de Mar
Lisette.....	Gertie de Mar
Greta.....	Louise Maitland
Lady Thalia.....	Sophie Eyre

The character of Lady Thalia, taken by Miss Eyre, is a lovely girl, who, during her lover's absence at the wars, occupies herself in charitable works, and in deep study with an old philosopher. As time lengthens she gives her lover up as dead and devotes herself wholly to her chosen pursuits. When almost reconciled to her grievous loss the welcoming shouts of the villagers announce the return of soldiers from the seat of war, and to the Lady Thalia's delight, vows are renewed and the marriage decided upon, but the bright picture is marred by Lady Thalia's sister Alma, whose face has captivated the Count Rupert's fancy by reason of its resemblance to that of his plighted bride in the days gone by. Lady Thalia discovers the passion existing between the two, and in a strong scene entreats her not to rob her of all the world contains

for her. Finally she commands the girl to banish the love for Count Rupert from her heart. The Count's honor is involved, and he determines to fulfill his vow to Lady Thalia. Meanwhile the murmuring of the villagers at their lady pursuing her abstract studies, culminates in the accusation that she is a witch, and the leader, Elsa (Mrs. C. J. Edmonds), alleges that the Lady Thalia dare not cross the threshold of the church. In the last scene the bridal party wend their way to the cathedral, but at the entrance the bride falters, and taking off her bridal crown, throws it at her sister's feet, refusing to accept the Count Rupert with a lie on his lips. The villagers standing around, misunderstanding the significance of the scene, believe that she has been restrained by the powers of evil from entering the sacred edifice, and, urged on by their leaders, wrest the Lady Thalia from her people and so maltreat her that she sinks dying at the foot of the cross outside the church doors. The tumult attracts attention, and is surrounded by friends and foes alike, with the strains of the organ trembling on the air and the perfume of the incense floating through the cathedral doors, Lady Thalia dies. I was not present, but learn that the audience received the play last night better than the critics wrote about it next day, also that the Grand was largely attended and that Miss Eyre's reception was one of those old-time Californian welcomes with which she is so familiar.

P. S. Gilmore and his band augmented by a local chorus of 1,000 voices, conducted by H. J. Stewart, gave a grand concert at the Pavilion last night. Clementina de Vere's "Shadow Song" from *Dinorah* and Mr. Stewart's well-trained chorus were the best features of the affair. There were 5,000 seats in the Pavilion. About 2,000 were filled with friends of the chorus and members of the press and bill-boarders, while about 2,000 were vacant. I believe there will be a big deficit for some one to meet.

The California was overhauled last night at the opening of Kiralfy's new spectacle *Antiope*. Carmencita made a great hit. Charles Arnold in *Hans the Boatman* next.

Minnie Madden opens at the Bush 18 in *Feather Brain*, this being Frank Daniels' third and last week of *Little Puck*.

Nancy and Co. next week at the Alcazar by the stock co.

The Henrietta and Stuart Robson next week at the Baldwin followed by the Duff Opera co.

ITEMS: Edward Bert has discovered a young man named Kellogg, who does all that Washington Irving Bishop did in mind reading.—The Orpheum returned to vaudeville this week, hence better returns.—Milton Nobles follows *The Witch* next Monday at the Grand, in *From Sire to Son*.—John Morrissey, the attentive manager at the Orpheum, will have a benefit.—Miss Vokes as a housemaid in *My Lord in Livery*, should not wear solitary diamonds in her ears.—Arthur Moulton, the Billy Gilt-edge with Frank Daniels, fully occupies the place made vacant by young Harrison Ford. *La Montaine's* new musical comedy in a new, is a failure. Not even Freddy Stockmeyer's lovely costumes, charming songs and graceful dancing could save it. Neither could George Woods, funny as he is.—Bandmann will play *Hamlet* North.—Emily Rigi was dined Thursday evening at the De Young mansion on Nob Hill. Mr. and Mrs. De Young's dinners are not only sumptuous, but each is also an intellectual treat.—Frank L. Hoag, last treasurer with Fanny Davenport, is now acting in a similar capacity for Sophie Eyre.—Little Irene Delaney sings "Kazzie Dazzie" at the Alca very cleverly.—George Keogh's plans for a season at the Bijou with E. J. Henly and May Hampton have fallen through.—Sheridan Block and his lovely wife, Miss Field, are receiving many social attentions here.—Frank Daniels recited, sang, danced, and stood on his head at the Elks' stag social Sunday night, given by Golden Gate Lodge No. 6.

KANSAS CITY.

One of the favorites here and one whose annual visit is looked forward to with a great deal of interest is Emma Abbott. Her engagement at Coates' last week was a highly successful one—the best she ever had in this city. There is but little change in the co. since last season, but the chorus is a little stronger. The repertoire was one of Miss Abbott's strongest, several of the operas being new to most of us. The Mikado created more interest, perhaps, than any other opera, as there was a desire to see this co. in it. Victoria Vokes 18; Robert Downing 25.

A Brass Monkey was the bill at the Gillis week of 18, and scored a decided hit. Evidently the day of farce-comedy is not over, judging from the good houses which were kept in a continuous uproar throughout the play. Charles Drew as Jonah was capital, and the work of the entire co. was fine. The famous "Kazzie Dazzie" song took the house by storm, and the topical songs elicited many encores. Mrs. George S. Keight 16; Saturday 25.

Florence Bindley in *Dot* did not draw as good houses as she deserved at the Warner Grand week of 18. Miss Bindley is a decidedly clever soubrette and a good dancer. Her leading support was good, but the co. only fair. After Taps was put on Thursday for the balance of the week. Ada Gray 18; Pearl of Pekin 25.

Dan Sully gave the revised version of his new play, *Con Conroy*, the Tailor, its initial presentation at the Ninth Street 7, to a good audience. The piece is well adapted to Mr. Sully's style of acting, and gives him more scope than his other plays. There is a fine vein of humor running through it, which Mr. Sully and his co. bring out well, and the sentiment is exceedingly good. The plot is simple, but strong and well defined. Con Conroy, a tailor has amassed a fortune by honesty and economy, and retires from business in his old age. His over-zealous son, Charles, is reckless and dissipated, and deceives his father by making him believe he is a lawyer. His daughter Julie, marries a senator's son, and they live in fine style in New York. The children have their heads turned by high society, and when their parents make them a visit, they are ashamed of them and ill treat them. Soon misfortunes come, and when ruin stares them in the face the father comes to the rescue, and they are taught the hard lesson that "six feet of earth makes us all of one size." The incidents are well woven together, and interest in the play is never allowed to flag. The romantic by-play is in the hands of Max Arnold as Jacob Schwartz, Conroy's old friend, and Miss Arzula as Mrs. Ramsay, the widow, and is well done. The co. as a whole appear to good advantage. Judging from the receipts here, the play is an assured success, and will place Mr. Sully on a higher plane as an actor than any previous attempts.

The charm of a play that deals with simple rustic life was shown by the large audiences which Frank Jones in *Si Perkins* drew week of 18. The taking features were enjoyed immensely, if applause counts for anything.

P. F. Baker, 18; Postage Stamp, 25.

John Fay Palmer in his own dramatization of *Last Days of Pompeii* 11-13 did fairly well at the Midland. Mr. Palmer as Arbaces was good, and his supporting co. is quite strong.

ITEMS: Will Ceshon of the Mamma co. will take an opera troupe on the road next season of forty voices. They expect to open in May at Minneapolis for a summer engagement. The Kansas City Orchestral Society will give three concerts this winter, the first Dec. 16, the others Feb. 12 and April 16. They promise to be very fine. The fourteen-year-old daughter of Manager David Keiler of the Midland, has joined the One of the Pinest co., and will play the part of the soubrette. The custom of getting up to leave the theatre just before the fall of the curtain in the last act, was severely rebuked by Dan Sully during his engagement. He immediately stopped the play, and patiently waited till those who had gotten up, had taken their seats, and quiet had been restored. He was liberally applauded for the act.

HARLEM.

Said Pasha at the Opera House last week delighted its hearers and played to fair business. Had the opera not followed immediately upon the Juch season the patronage would have been doubled. The co. is a talented one and in an unpretentious way gives a performance commensurate favorably with any kindred attraction. Miss Mülle and Messrs. Gailard, Urban, McWade and Felch were capital, while it was a positive relief to see a comic opera-comedian (Fred Lennox) adopt legitimate methods and not resort to buffoonery and horse-play. Herrmann's *Transatlantic* week of 18.

At the Theatre Comique Gorman Brothers' Minstrels played to good business and gave a delightfully performance; it reminded one of the old days when negro minstrelsy meant something be-

sides dog-circus and acrobatic contortionists. Their afterpiece, a clever burlesque opera, is a new departure and a pleasing one. Captain Swift week of 18.

Harry Williams' Specialty co. to the capacity of the Olympic every night; a neat and clean entertainment. Rose Hill's Folly co. week of 18.

ITEMS: George Kozman lectures here 20.—John Donnelly has regained his anti-election voice.—The bronze figures on the Opera House roof are in position and are much admired. They are fourteen feet high, and represent Thalia, Euterpe, Melpomene and Terpsichore; the centre group symbolizes the sister arts, sculpture, painting, literature and music. They are so dazzling to the eye when the sun beats upon them that all Harlem has christened them "The Golden Widows."

CHICAGO.

Sol Smith Russell in *A Poor Relation* has been meeting with his customary success at the Grand Opera House. There is nothing new to say of the play or Sol's admirable work as Noah Vale. A pleasing addition to the cast is Grace Filkins in the part of Dolly. A *Midnight Bell* week of 18.

The last week of *The Brigands* at McVicker's closed 16 to good business. Lillian Russell had a severe cold and could not sing, so she went to her home to recuperate. Annie Keefe sang the part of Fiorella and gave satisfaction. Shenandoah 18.

The City Directory met with great favor at the Opera House. The cast is greatly changed since its original production. It now contains Charles Reed, John W. Jennings and Ignacio Martinetti, and a host of pretty girls. William F. Mack still holds the role of the sport, and does it well. The same attraction this week.

Held by the Enemy did well at Hooley's, but the cast is not up to the original strength. William Harcourt as Col. Prescott, and Mand Haslam as Rachel McCreery are acceptable. Joseph Murphy 18.

Joseph Haworth and a strong cast in the lurid drama *Paul Kaurvar* drew large-sized audiences at the Columbia. Mr. Haworth is wasting his time on such a piece. *The Still Alarm* 18.

The Haymarket has not been forgotten by the theatregoers during the week, where Kate Castleton has been seen in *A Paper Doll*. It is a roystering affair of no special merit. *The Stowaway* 17.

Ma Partner, with a cast including J. F. Fliz, as Joe Saunders, and H. A. Clair as Ned Singleton met with favor at Jacobs' Academy. This week *Time Will Tell*, a familiar comedy under a new name.

Jacobs' Clark Street Theatre has presented *Harbor Lights* to good audiences. A notable success was made by Gail Forrest in the leading role. She is sure to be heard from in the future.

At Havlin's the much advertised play, *A Little Tramp*, was presented with E. D. Lyon and Hattie Harvey in the principal roles. It is a comedy-drama of foreign incident and character, but affords Miss Harvey, who is a Chicago girl of limited stage experience, many opportunities to display her talent for dancing and singing. She has met with great favor, and the success of the piece seems assured. *Wain of New York* 17.

At the Windsor, Edward Harrigan has been packing the house in his Irish play, *Waddy Gooogan*. The piece abounds in mirth of a clean and catching sort, and the author makes the most out of the title role. *The Corsair* 18.

Across the Continent was received with favor at the People's, and Oliver and Kate Byron renewed their old time success. *The Ruling Passion* 17.

WASHINGTON, D. C.

The Juch Opera co. opened with *Vanst* at Albaugh's to a full house 11. Miss Juch was charming as Marguerite and received a hearty welcome and a number of handsome floral offerings. She appeared as Carmet 13. Marie Decca made her appearance 12 as Aurina in *La Sonambula*, to a good-sized and most enthusiastic audience. I don't think I ever saw so many flowers handed over the footlights to an artist, before, and such beautiful ones too. The parlors of the Randall were fragrant with them when, after the Opera, Miss Decca informally received her friends. William Castle was in unusually good voice as Elvira. Laura Bellina made her first appearance with the co. in *Maritana* 14. Castle as Don Caesar, to-night 15 with Miss Juch as Mignon and Miss Decca as Filina. At the Saturday Matinee Miss Decca and Mr. Castle in *Bohemian Girl*. Der Freischutz will be given in the evening. There has been such a demand for seats for the last two nights that the first two rows in the gallery have been reserved. Bluebird, Jr. 18.

The Parlor Match has drawn well as it generally does, here, at the National. Evans and Hoey, and the sprightly Minnie French are great favorites. The advance sales for the Kendal performances next week, have been very large.

Ferncliff, William Haworth's play, has drawn well at Harp's. Bijuou, Charles E. Verner 18 in *Shamus O'Brien*. Rag Baby 25.

Harry Kernell's new co. at Kernan's 18, Lily Clay 25.

ITEMS: William Castle is now teaching music in Philadelphia. His engagement with the Juch Opera co. is only temporary. He runs down for each performance, returning immediately after.—Marie Decca received a beautiful opal bracelet the other day from Mrs. Frances Horner Burns in commemoration of her American debut.—Mrs. Burnett is reported as improving and is expected home ere long.—Miss Decca has been kept very busy all week with lunches, dinners and receptions given in her honor by her friends, and was obliged to decline a great many more.—I thought I knew what the handsome ex-manager of the Bijou was going to do last week. I gave it a "bum" and he gave me one on a tour of inspection of Harris' various theatres, and I understand will hereafter act as first lieutenant of inspection, relieving Mr. Harris from the fatigue incident to so much necessary travel. I understand that arrangements have been changed respecting the local management. Mr. Easton, long connected with the house, will have immediate charge, while the business will be supervised from the Baltimore headquarters.—Tunis F. Dean will not come here as announced last week.—The reduction of prices at the Bijou, announced a week or two ago, was but temporary. Standard prices will prevail in future, so they say.—J. Charles Davis, the manager of the Juch Opera co., sends his compliments to THE DRAMATIC MIRROR.

LOUISVILLE.

At Macaulay's Monroe and Rice are presenting *My Aunt Biddy*. There is little or no change in the piece proper, but with such people as Bernard Dyllin, Lena Merville and Catherine Lillard in the cast it goes very smoothly. The dancing of Nellie Rosebud is a feature of the performance. Little Lord Fauntleroy next.

Lizze Evans is having a satisfactory week at the Temple presenting *Gus Angel*, *The Buckeye* and *Fine Feather*. Her co. is evenly balanced and all do good work, particularly Frank Girard and William Blaisdell. The little operetta, *The Ring and the Keeper*, introduced Miss Evans in a male part. She makes a petite and pleasing boy. Effie Ellsler next.

At Harris' George Adams and Toma Hanlon in *He, She, Him and Her*, a return visit, are drawing crowded houses at each performance. Blanche Curtiss and Dick Morosco add to the attraction of the bill. Toma Hanlon's rendering of "The Last Rose of Summer" is an artistic effort. Lost in New York 18.

Austin's Australians also had large business at The Buckingham. The co. is an unusually excellent one. The *Acme Four*, The Austin Sisters, Capitola Forrest and others being excellent in their lines.

NEW ORLEANS.

Margaret Mather, who is something of a favorite in this city, did a splendid week's business at the Grand Opera House in a repertoire composed of *Gretchen*, *Romeo and Juliet*, *Lady of Lyons* and *Leah*. The tone of Miss Mather's audiences was better than usual, and her engagement can be put down as having been eminently satisfactory. The supporting co. is excellent. In it are J. B. Studley and Charles B. Welles, two well known and powerful actors. *The Wife* 18.

At the St. Charles Theatre, *The Twelve Temptations* drew large audiences all week. The performance given is a splendid one. The co. is very good, the ballet fine and the scenery magnificent. The St. Charles Theatre is a popular place, and the excellent business done by *The Temptations* at regular prices, speaks volumes in praise of the popularity of the house and *The Temptations*. J. D. Clifton's Ranch King co. 17.

For the first time in many years Charles A. Gardner was seen at the Academy of Music last week in his new play, *Patheranger*. Mr. Gardner was well received and did a very nice business. Mr. Gardner's singing is very fine, and the "Lullaby" had to be repeated several times. The "Lullaby" had to be repeated several times. The "Lullaby" had to be repeated several times.

At the Academy Theatre a nice paying week's business was done by J. Z. Little's World combination.

BALTIMORE.

At Harris' Academy of Music during the week closing 16 Clara Morris' engagement was an unqualified success. The audiences were both large and brilliant, the star in her best mood and the support of Frederick de Belleville and the rest of the co. excellent. Helene, Miss Morris' new play, seemed to strike the popular fancy. The Emma Juch Opera co. will give a week's grand opera in English, opening 17 in Faust.

The Great Metropolis drew good houses to Ford's Opera House last week; the splendid co. engaged in its presentation made the most possible of the play and some of the stage setting was novel and effective. The shipwreck scene was particularly fine. Evans and Henry in *The Parlor Match* began a week's engagement 18.

The Brigands, as presented by the Carleton Opera co. at the Holliday Street Theatre week closing 16 was enjoyed by large and well-pleased audiences. The opera is full of bright, catchy music, which more than makes up for the dullness and lack of humor in the libretto. William Carleton, J. K. Murray and Clara Lane, old favorites here, were cordially welcomed and by good work merited the applause they received. The chorus sang well and drilled like veterans. Lawrence Barrett will be seen in his new play, *Gamelon*, week of 18.

The attendance at Forepaugh's Temple Theatre last week, during the re-engagement of J. H. Wauchope, was large, the house being filled twice a day. The *Bandit King* was the bill, and was evidently a favorite with the audiences, which appreciated heartily every strong point in the play. The trained horses were conspicuous features. Madame and Augustin Neville in the *Boy Tramp* week of 18.

At Kerner's Monumental Theatre another big week was added to the already long list of lucrative engagements. Nelson's World combination gave an attractive variety entertainment. Rents-Santley combination week of 18.

The Bagley's West enjoyed the usual week of good business at the Front Street Theatre week closing 16, and was given by a fair co. with fine scenic accessories. A *Wealthy Man's Crime* 18.

ITEM: Annie and Harry Myers, of the McCaull Opera co., were in town one day last week fixing up and looking after their small little home on Edmondson avenue, near Harlem Square. The "grape" of the various theatres went on a strike last week. They had been getting fifty cents a performance and demanded one dollar for each performance and rehearsal. At present they are still striking and demanding, and at the theatre all goes as "merry as a marriage bell." At a recent social session held Nov. 16, Baltimore Lodge No. 7, R. F. O. Elks, presented Adam Root, Jr., with a handsome mounted statue in appreciation of services rendered them, and as a mark of their esteem for his ability as a musician. Manager John J. Ford went to Atlantic City for a short stay last week. The sixth piano recital at the Peabody Conservatory of Music was given by Richard Barmeister 16 in a very attractive programme and before a large and critical audience. The north end of the Academy of Music has been converted into an office, and in its present garb looks very much like a handsomely equipped bank. A party of friends of J. B. Maher, of the Peruchio co., went over to Washington 15 to attend the performance of that play.

BROOKLYN.

Bluebird, Jr., drew crowded houses week closing 16 at the Amphion. The scenery was very fine, winning great applause. The cast is excellent, including Edwin Ford, Frank Blair, Arthur Dunn, Alice Johnson, Edith Northing and Esther Williams. Roland Reed in *The Woman Hunter* 18.

Bernard's Transatlantic Vaudeville Specialty co. drew packed houses at the Lee Avenue Academy. Corrie Tutin, Harry Pepper, Trewey, Herr Shoben and others were encored time and again. Forepaugh's show of horses, dogs and elephants had good houses week closing 17. Mme. Janaschek 18.

Pat Rooney in Pat's Wardrobe did a fair business week closing 16 at the Lyceum Theatre. Hardie and Lou Lee in *On the Frontier* 18.

The White Slave, with May Newman in the leading role, opened at Proctor's Novelty 18.

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ST. LOUIS.

Rose Coghlan appeared at the Olympic Theatre week of 16 in a repertoire comprising *Jocelyn*, *Peg Woffington*, *Forget-Me-Not*, and *London Assurance*. Miss Coghlan did splendid work in all her roles, not only in the emotional but in the comedy as well. Her co. was an excellent supporting one, and her engagement here can be counted as a dramatic success. The audiences towards the end of the engagement were excellent. Duff's Opera co. in Paola week of 17.

Conrad's Opera co. was at the Grand Opera House week of 16 and gave the romantic opera *The King's Fool* for the first time here. It made a most favorable impression and drew big audiences. Miss Coghlan made a bit as Prince Julia. She sang and acted charmingly. Miss Glavin was good as Felina. She has a fine voice, but is weak in her acting. Della Fox made a hit also in her singing and dancing and was recalled many times nightly in her song, "Fair Columbia." The rest of the co. gave fair support. The opera was finely mounted and costumed. A Brass Monkey week of 17.

After Dark, a realistic and entertaining melodrama, drew big houses. The co. in most respects was a good one and many specialties were introduced that created enthusiasm. Lewis Morrison in *New Faint* week of 17.

A *Chip of the Old Block* played week of 16 at Peoples' to good audience. Lost in Africa week of 17. Frank W. H. Fitzgerald secured an attachment against the Conrad Opera co. during its stay here. It was for salary due him from last season. Della Fox was a former resident of St. Louis, and made quite a hit during the week. Joseph Herbert joined the Conrad co., and will play the part of the King's Fool, which Mr. Harman is playing temporarily. Myrtle Loring, a bright and promising little actress, a native St. Louisian, last season a member of the Brown Comedy co., leaves in a few days for the South to join the L. F. Harley co., which is playing *Storm* in Boston in the Southern circuit. John Bell leaves to join the Grand Opera co., now in New Orleans, in a couple of days. Patti Stone, of this city, has joined the Conrad Opera co.

JERSEY CITY.

Corra Tanner and co. appeared in *Fascination* at the Academy of Music week ending 16. The star is a great favorite with our people and her engagement was marked by uniformly large houses. The co. and performance were substantially the same as on her last season. Miss Tanner's work in this place has none of its charm by repetition but rather grows more finished and artistic with time. The co. was acceptable and the settings and scenes appropriate. The engagement may be recorded as one of the most successful both financially and artistically of the season. The Highest Bidder week of 18.

ALABAMA.

TUNALOOBA.—ACADEMY OF MUSIC (J. G. Brady, manager): Fisher's Cold Day 9. Performance very good. Night business. Cal Wagner's Minstrels 18.

MOBILE.—MOBILE THEATRE (J. Connelton, manager): Julia Grant's Opera co. 16 in repertoire to good business. Miss Greenwood, for her careful and superior work, deserves special mention. Gilmore's Twelve Temptations 9.

TALLADEGA.—CHAMBERS' OPERA HOUSE (G. W. Chambers, manager): A Cold Day splendidly presented. A drew a good house 11 and gave entire satisfaction.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Linda 6-9 presented. The Montgomery Opera and Film Players to well-pleased audiences and very good business. The

Twelve Temptations 1, and The Wife co. 12-13; S. R. O. Our Irish Visitors delighted a large audience 15.

ANNISTON.—NORSE STREET THEATRE (J. H. Noble, manager): Hattie Bernard-Chase 9 presented Little Coquette to a fair audience, but failed to please. Fisher's Cold Day co. 12 to good business. The co. gave satisfaction. A Night Off 14 to a large and refined audience. ITEM: Manager Noble, who is a manager in the Woodstock Guards, a local military organization, has had a beautiful gold badge made at a cost of \$150. He will present the badge to the best-dressed man in the company, the winner to wear the badge for six months, then to be contested for again. The soldier boys are drilling regularly, and each one expects to be the lucky one. The contest will take place in the theatre in about three weeks.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The Wife 11 to a packed house. Murray and Murphy 12; moderate business. Louis James 13 in Richard III. to excellent business.

BIRMINGHAM.—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Twelve Temptations to good business 6. The Wife to a large and enthusiastic audience 8. Main Line was 12 have appeared 11-12, but straggled before reaching here. Murray and Murphy presented Our Irish Visitors to an overflowing house 14.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. F. Hiltzheim, manager): Elsie Elliser 2; fair business. R. D. McLean and Marie Prescott 4 in Othello to a large and fashionable audience. Jennie Calef 6, 7 to very poor business; on account of the inclemency of the weather.

PORT SMITH.—GRAND OPERA HOUSE (George Tullis, manager): Margaret Mather Oct. 28, 29, presented Romeo and Juliet and The Honey-moon to good business. Miss Mather is as agreeable as ever but her support inferior to that of former seasons. R. D. Lean and Marie Prescott, who are prime favorites here, presented The Winter's Tale and Othello 30, 31; bad weather prevented the large patronage these stars deserved. Wilson's Minstrels had a fair business 12, giving a good performance. A Scotch Bubble 13. T. W. Keen 15. ITEM: Mr. McLean and Miss Prescott were entertained by old friends here. A year correspondent has been absent for several weeks, having been absent from the city on his wedding tour.

HELENA.—GRAND OPERA HOUSE (T. R. Slinger, manager): Powers' Ivy Leaf 16; Lillian Lewis 22.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): R. S. Douglas, associate manager: The success of Minnie Madden was most emphatic and the capture of the audience was instantaneous and complete on her first appearance 4 in Caprice. In spite of all was presented 7 and ran the balance of the week. It was even more of a hit than Caprice, if possible, and her calls before the curtain were numerous. Miss Madden has established herself as a great favorite here, and will always be heartily welcomed. Her co. was of the best, and included George Osborne, an old favorite here. Frank W. Constant, the genial treasurer, was tendered a benefit 8, when in spite of all was given to an audience testing the capacity of the house. Stuart Robson in The Venetian 13-16. LOS ANGELES THEATRE (McLain and Lehman, managers): Nick Roberts' Humpty Dumpty co., reinforced by Mrs. Jaguina in the Fairy Queen, played to a good house 10. Nellie McHenry in For Sweet Charity's Sake 11, 12.

POMONA.—OPERA HOUSE (Wyatt and Leshner, managers): Frank Mayo due 10.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): A Brass Monkey to S. R. O. 9.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): James H. Wallick's Cattle King, with W. A. Sands in the title role, to a fair house 7. They have encountered a run of hard luck and wining off till after the holidays. Kate Pursell in Queen of the Plains failed to appear 12. It is reported that the co. has disbanded. Peck and Furman's Uncle Tom's Cabin 15. Shadows of a Great City 20.

MERIDEN.—DELEVAN OPERA HOUSE (T. H. Delevan, manager): Edwin Arden in Barred Out to a fair house 8. J. B. Polk in The Silent Partner to a good house 9. James Herne, who is an old favorite in this city, presented Drifting Apart 11. The piece was well received, but in the eyes of Meriden theatergoers, it is not as good a play as Hearts of Oak. Uncle Tom's Cabin to a fair business 12.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Edwin Arden's Irish drama Barred Out did not receive the patronage it deserved 11-13. The balance of week Wm. Redmond and Mrs. Barry with a good supporting co. did a gratifying business presenting *Hermione*. The house will remain dark 14-15 caused by cancellation of Herne's Drifting Apart. *Finchrose* and *West's Minstrels* 20. PERSONAL: H. C. Smith, for many years the able correspondent for THE DRAMATIC MIRROR at Springfield, Mass., has entered active journalism, having joined the editorial staff of the *Republican* of that city. Mr. Smith has shown himself to be a bright news gatherer, and is well qualified in every way to make a success in his chosen profession.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Peck and Furman's Uncle Tom's Cabin co. 12, a good house. Co. good. Horwath's Hibernian co. 12, fair business and very satisfactory entertainment. Leland T. Powers 13; packed house. The first entertainment of the Peoples' Course. Justin Adams co. 25, week. ITEM: W. F. Hamilton, scenic artist, commenced work last week on new scenery and drop curtain for the Opera House.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, manager): A. M. Palmer's Jim the Hunk co. 12, a good house. Co. good. Horwath's Hibernian had a large house 12.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Amelia B. Edwards, by invitation of President Dwight and the Yale Faculty, delivered two lectures 11-12, on Egyptology and Egyptian Art. Very large houses welcomed her each evening. Concert by Balmoral Choir drew a large audience 15. PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Charles T. Ellis in *Casper the Yodler* was the attraction at this house 12-13. Business good. Alone in London to fair business 14-16. GRAND OPERA HOUSE (G. B. Bunnell, manager): Bennett and Moulton's Opera co. played to very large business week of 11. S. R. O. signs displayed every evening. Co. well deserves the patronage it receives.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): J. B. Polk presented The Silent Partner 11, to fair business.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Turner, managers): A Royal Pass played to good business 11-13. Mrs. Janaschek, in *Mac Murrills*, drew a very large and fashionable audience 14, which thoroughly enjoyed the performance given. Nearly every seat in the house was sold, the receipts for the performance being \$6,000. Robert Mantell in *Monarchs* 15 also played to a big house. He appeared in *Othello* 16 to another large audience.

GEORGIA.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Brady's She co. 11 to crowded house. Scenic effects very fine.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): Webster and Brady's She 1-2. Business good. Piece mounted finely. A Night Off 4. Business good and performance satisfactory.

ATHENS.—NEW OPERA HOUSE (D. P. Haselton, manager): A Night Off co. to a small house 6. Hattie Bernard-Chase 13.

ROME.—NEVIN OPERA HOUSE (M. A. Nevin, manager): Hattie Bernard-Chase in Little Coquette to a fair house 14. A Cold Day 14.

BRUNSWICK.—L'ARABIO OPERA HOUSE (W. T. Glover, manager): Capital Comedy co. in *Shadows of a Home* to fair business 4. Kathleen Mavourneen, or The Maiden's Dream to a small house 5. Secret of Audley Court to poor business 6.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Newton Beers' Lost in London co. 6 to good business.

ATLANTA.—DEWITT'S OPERA HOUSE (L. De Givens, manager): The Wife co. drew crowded houses 6, 7, and minstrel, and performances were highly creditable. Arthur Rehan's co. 8, 9 opened with An Arabian Night, but the play was poorly received, and in consequence A Night Off only had a small audience. Hattie Bernard-Chase co. to good business 11, 12. Very satisfactory performance.

FREEPORT.—GERMANIA HALL (H. J. Mough, manager): A Postage Stamp co. in A Social Session gave an excellent performance to a good house 13. McCabe and Young's Minstrels 25.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): Still Alarm 18; Hans the Boatman 21; Emma Abbott co. 22, 23.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): Mrs. Scott Siddons in dramatic readings to a large and fashionable audience 5. Lost in Africa did only fairly owing to bad weather. Co. and play pleased. A Postage Stamp co. in A Social Session 15.

BLOOMINGTON.—DUBLEY THEATRE (Perry and Baker, managers): Chip of the Old Block to good business 4. Jane Combs to a very light house 5. Jarbeau in *Starlight* to splendid business 6. Passion's Slave to poor business 7; inclement weather. A Little Tramp 9; Jolly Pathfinders 11, week.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Victoria Vokes to a small house 9. A Postage Stamp co. in A Social Session 12 pleased a fair-sized audience.

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AURORA.—COULTER OPERA HOUSE (Northam and Beaupre, managers): Frank Frayne in Diogenes Tramp 7 to a small house. Scenery very realistic, but play quite tame. The Postage Stamp co. 9 in A Social Session to a large house.

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INDIANA.

NEW ALBANY.—OPERA HOUSE (John Harbeson, manager): W. G. Fields' Minstrels 2. Good house and audience well pleased. Charles Leder 13; Aden Benedict 15.

MARIION.—SWITZER'S OPERA HOUSE (E. C. Middleton, manager): Edgar Selden in Will o' the Wisp 8, 9 gave good performances to small houses. The McGibben Family pleased a large audience 13. Ezra Kendall 15.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): Lost in New York 8 to good business. A Tin Soldier 13 to a large and well-pleased audience. Grey and Stephens 14-17; Kennedy, the mesmerist week of 18; Hilarity 15-18.

VINCENNES.—OPERA HOUSE (Frank Green, manager): The Morocco Opera co. presented The Pretty Persian 5, 6 in a charming manner. Mae Warden and Fred Press gave an excellent in their respective roles. Casey's Troubles 9 to splendid business.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): A Postage Stamp co. in A Social Session to a crowded house 7. Good co.

PORT WYATT.—MASONIC TEMPLE (J. H. Simonson, manager): Edgar Selden in Will o' the Wisp pleased a small house 7. He was good, but the play was poor. Held by the Enemy gave a splendid performance 9. Passion's Slave 12. THE PEOPLE'S THEATRE (George E. Tucker, manager): Gifford's Uncle Tom's Cabin co. to good houses 11-13. ITEM: Manager Tucker has severed his connection with the People's, and will go with the Gifford's U. T. C. co. as manager. This closes the doors of the People's as a theatre, as the property has been purchased by local parties for a business block.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Mother-in-Law was splendidly presented by George Elton 6 to fair business. June Combs in Black House 9 deserved a better house. Charles A. Leder in Hilarity 12 drew a crowded house. Will o' the Wisp 14; Lizzie Evans 18.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Haverly-Cleveland Minstrels 11 to fair business. Little Lord Fauntleroy co. No. 1 to a large and appreciative audience 12. One of the Finest 20. ITEM: Chaos Plot co. disbanded in Indianapolis last week. Lost in Africa, booked for 13, has also disbanded.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Jane Combs co. 7, Will o' the Wisp 12, both to fair business. One of the Finest 21.

TERRE HAUTE.—OPERA HOUSE (Wilson Nevill, manager): Conner's Opera co. in The King's Fool drew a packed house 9. The co. is excellent and the opera well presented. The Haverly-Cleveland Minstrels, headed by Emerson and Dougherty, played a return date to a medium house after a three weeks' absence. The Little Lord Fauntleroy co., with Tommy Russell in the title role, packed the house 13. PERSONAL: Miss Bertram, the leading soprano of The King's Fool co., is a native of Paris, Ill., a small town. Her friends in that town organized a theatre party numbering 150, and they attended in a body. Miss Bertram received some beautiful floral offerings.

ANGOLA.—CARVER'S OPERA HOUSE (O. Carver, manager): Casino Opera co. 14-15 in standard operas. Fair houses but poor performances. Covey's Monte Cristo co. 16 to a crowded house.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Passion's Slave played to a small house 11.

IOWA.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Eunice Goodrich in repertoire week closing 16. Good business. Swedish Ladies' Concert co. 16.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Veronice Jarbeau in Strictly Confidential 11; fair house and entire satisfaction. J. C. Duff's Comic Opera co. in Paola 12 gave a very satisfactory performance before a large and fashionable audience. Lenora Snyder as Paola and Louise Beaudet as Chulina each made a pronounced success.

DES MOINES.—PORTER'S OPERA HOUSE (William Foster, manager): Legal Wrong 5; light business. Pow-Ha-Tan, under the management of the author, W. A. Baker, was produced by the Des Moines Theatre co. 7, 8, and was a decided success, drawing packed houses. Nora Regelman as Pocahontas, Genevieve Shuler as Quahela, J. C. Deitz as Captain

Smith, C. W. McMeekin as Captain Rolf and W. A. Baker as Black Eagle were deserving of special mention. Mrs. George S. Knight in Beauty Beas, Craned and My Lord in Livery gave a most pleasing entertainment to a fair audience 11. Donnelly and Girard's Natural Gas 12. Still Alarm 13, 14; Mile Jarbeau 15, 16. GRAND OPERA HOUSE (W. W. Moore, manager): Merchant's Carnival (local) gave a good entertainment to good houses 7, 8. Mugs Landing booked 11, 12, failed to arrive here. CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Heine Concert co. played to light business 7-9. May Rethorne Comedy co. week of 11. ITEM: After the last performance of Pow-Ha-Tan the Des Moines Theatre co. presented W. A. Baker with a handsome gold watch inscribed: "The Des Moines Theatre co. to W. A. Baker Nov. 7, 8, 1895."

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): The Silver King co. to fair business 5. Co. strong.

PORT MADISON.—PORT MADISON OPERA HOUSE (E. Alton, manager): Master Frankie Jones, supported by Hohenstein and Fisher's Dramatic co. 7-9 in Disowned, Sea Wolf and Carl the Outcast, to large and enthusiastic audiences.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): The Mugs Landing co. finished a two nights' engagement with minstrel 5 playing to light business. Wilson's Minstrels 21; Hans the Boatman 23.

PORT DODGE.—FISLER OPERA HOUSE (Guy Rankin, manager): McCabe and Young's Minstrels pleased a fair-sized audience 6.

LE MARC.—Nashville Students 15; Bunch of Keys 16.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Mrs. George S. Knight to light business. Natural Gas to big business 11. Jarbeau in Starlight 13; good business.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Stetson's Uncle Tom's Cabin co. 13 to an audience that packed the house from floor to ceiling. A fair performance of its class. Duff's Opera co. in Paola 16.

several very good specialties introduced.—ITEM: Our new manager Mr. F. H. Boersack, has secured for this year the strongest attractions we have had before in several seasons, for which we have shown appreciation and supported him by large houses on nearly every occasion.

ESOPRIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Emma V. Keene in Richard III. at advanced prices, played to S. R. O. John S. Murphy in Kerry Gow, id. T. J. Farron in A Soap Bubble 20.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and Co., managers): Lilly Clay's Gaiety co. had a good house 11. Effie Eldler 20.—ITEM: Extra Kendall in A Pair of Kids, booked for 14, failed to materialize on time. Manager Watkins and the public were disappointed, as he would have had a good house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): Mother-in-Law co. played 12 to a fair house.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Extra T. Kendall in A Pair of Kids drew a good house 11. Mother-in-Law had small houses 11-12. Lilly Clay's Colossal Gaiety co. drew a large house 9.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Boulton's Dramatic co. played to light business at dime museum prices week closing 16.—CITY HALL (Stockbridge Course): Kennan gave his lecture on Siberia 7; Balmoral Choir in Scottish melodies 12 and Bill Nye and James Whitcomb Riley 13, all to large audiences.—ITEM: Messrs. Nye and Riley were entertained by the local press 13.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Corried's Opera co. in King's Fool 4; good business at advanced prices, and general satisfaction. We, U. S. Co. 6 to light business. Performance mediocre.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Primrose and West's Minstrels gave a fine entertainment to large receipts 18. The Shadows of a Great City had a good-sized audience, and gave satisfaction 12. The Gaiety Burlesque co. in Esmeralda, had a large and very brilliant audience 14, witness the weakest performance ever seen in this city 14. Hissing, whistling and 'oud talking in the auditorium prevailed throughout the evening.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): James A. Herne in Drifting Apart, to fair business 12.

PLYMOUTH.—DAVIS' OPERA HOUSE (Stuart and Robbins, managers): E. A. Lewis violinist, of Boston, and the Ladies' Schubert Quartette gave a very pleasing concert to fair business 12. Annabel Lewis in the war drama Newbern, or The Old Flag 14-16.

WESTFIELD.—THE GEN OPERA HOUSE (P. W. Howe, manager): The Boston Star Specialty co. 14, to a top-heavy house. James A. Herne's Drifting Apart co. 15. Owing to a heavy rain storm but a small audience greeted this fine co.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Charles McCarthy in One of the Bravest drew a packed house; a very fine performance was given. Primrose and West's Minstrels 21.

ANNESBURY.—ANNESBURY OPERA HOUSE (A. C. Arthur, manager): Stanley Macy's C. O. D. 15, to a fair house; John A. Stevens 18; One of the Bravest 21; The Silent Partner 22.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Stanley Macy's C. O. D. co. amused a fair-sized audience 9; The Two Sisters gave an excellent performance to a good house 11. James A. Herne's Drifting Apart drew a good house, and gave a fine performance 14. George Ulmer and co. in Wages of Sin 28.

ADAMS.—TOWN HALL (E. R. Karner, manager): Hamilton, Harris and co. in In the Ranks 14, to a fairly filled house; play and co. gave entire satisfaction.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): George Kennan drew a large audience in his lecture 8, on Siberia. Boston Sacred Concert co. 10 to a large house. Stanley Macy in C. O. D. 12, small business. J. B. Polk 13, in The Silent Partner encountered a stormy night and a poor house. Charles McCarthy 14, in One of the Bravest delighted a top-heavy house.—ITEM: The C. O. D. co. did not play 13, owing to some misunderstanding about the date. Fred Mason, an usher at the Academy, joined the C. O. D. co. at Lynn 18.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Ed. E. Marden, manager): One of the Bravest, which was billed here for 12, failed to appear. Manager Marden holds a contract on which Tuesday, Nov. 12 is plainly written. It seems that the manager of One of the Bravest thought that he had written 15 on the contract and booked his co. in Chelsea for a benefit 12. Mr. White, of One of the Bravest, acknowledged his error and Manager Marden generously let him off, on condition that he would play here Dec. 1.—ITEM: Manager Marden is confined to his house with a severe attack of inflammatory rheumatism.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): In the Ranks 13, gave entire satisfaction. Hamilton Harris as Ned Brayton made a hit. His support was very good, the scenery was particularly fine, and all in all it was as good a performance as we have witnessed here this season. It is hoped they will make a return date.

LOWELL.—OPERA HOUSE (John F. Congrove, manager): Haverly-Cleveland Minstrels had a 908 house 9. Primrose and West's Minstrels to S. R. O. 14. Hurley and Van Anden in the triple bars, and Barber the bicyclist, are the best in their respective lines. Mrs. Tom Thumb 15, 16. Bells of Haslemere 28.—MUSIC HALL (A. V. Partridge, proprietor): John A. Stevens to good business 11. J. B. Polk in The Silent Partner 14; very light attendance.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): One of the Bravest to good business 7-9. At the concluding performance people were turned away. John A. Stevens in Wife for Wife did a good business 12, 13, and will return 14. MUSIC HALL (J. W. Cawley, proprietor): Primrose and West's Minstrels turned people away 9; the S. R. O. sign was out at 7, and ordinary seats were sold for a dollar apiece. The French Concert 10, was well attended; Primrose and West's quartette assisted. Variety performance by local talent 11. The Hood Locomotive Co. opened with the Germania Orchestra to a large house 13.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Two Sisters 5; Shadows of a Great City 11. Both had good houses. Weather stormy. Floy Crowell week of 18.—LIBERTY THEATRE (W. E. White, manager): Katherine Howe 11, week; poor houses.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Primrose and West's Minstrels 14, to a large and well-pleased audience. John A. Stevens and an excellent co. 16 in his new play. Wife for Wife, to good business.—ITEM: Daniel Ralton, an old-time actor, died here recently. He was the original Marks in the first production of Uncle Tom's Cabin at the Boston Museum. Mrs. Cleary, last year a leading singer with the Bostonians, is singing in concert this season with good success.

WORCESTER.—THE MUSÉE (George H. Batchelder, manager): Floy Crowell during the week of 11 presented a round of dramas to good business. The Pickpockets of Paris week of 16.—ITEM: The new theatre building is now being pushed rapidly forward, and it is expected to have it under roof by Dec. 1.—Mrs. Tony Hart was in the city last week to attend the funeral of Mrs. Abby, a sister of Floy Hart. Tony was also at the funeral.—The Two Sisters was prevented during the week at Mechanics' Hall to poor business.—Ranch 30 is booked at The Musée for week of 25.—The Globe Museum is presenting fair attractions, and appear to be doing well.

NORTH ADAMS.—WILSON OPERA HOUSE (F. E. Swift, manager): The J. Al. Sawtelle Comedy co. week closing 16. The leading people of this co. are very good. In the Ranks 17.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE (C. J. Whitney, manager): There would not have been any doubt of the popularity of William H. Crane to any-

one who attended the four performances which were given by this fine comedian the first four nights of week closing 16. He presented for the first time in this city On Probation 11, and The Senator 13, which was also new to Detroit theatregoers. Mr. Crane received a perfect ovation, being called back to the curtain many times. The two plays presented are in every way worthy of Mr. Crane's abilities as an actor, and the company with which he has surrounded himself is one of the finest ever seen in this city. The latter part of the week was filled by the Haverly-Cleveland Minstrels, who also did a large business.—MINER'S GRAND THEATRE (C. A. Shaw, manager): Charles Arnold in Hans the Boatman occupied the house the first half of the week to fair business. Both the star and the supporting company gave a very creditable performance and thoroughly pleased the patrons of this house. The Deaves Sisters in Chaos Flat were billed for the latter part of the week, but they temporarily closed season in Indianapolis. WHITLEY'S, Gaiety Opera House: Gus Hill's World of Novelties played to enormous business the entire week.—ITEM: Marie Wainwright at the Detroit; Joseph Hawthorn in Paul Kaurvar at Miner's; and Peck's Bad Boy at Whitney's week of 18.—The Still Alarm will be played at Miner's Thanksgiving week—Carroll Johnson, who has always been a prime favorite here as a humorist and artist, will appear at the Detroit week of Nov. 18, in W. H. Power's charming Irish comedy The Fairies' Will.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay Powers and Buckley, managers): Hanlon's Playmas drew large houses 8 and 9. The entertainments were much enjoyed, though in regard to scenic effects expectations were not quite realized. Good houses greeted The Fakir 12 and 13. The Baldwin-Melville Dramatic co. produced Two Orphans to a large and well-pleased house 14. Rhea 21 and 22.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Charles Arnold in Hans the Boatman 14, had a fair house.—THE GRAY'S, Gaiety Opera House: J. C. Stewart's Fat Men's Club amused a good sized audience 14.

ANN ARBOR.—GRAND OPERA HOUSE (A. I. Sawyer, manager): Ida Van Cortland played to large houses week closing 9. The Fakir 17; good house.

OWASSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): The Fakir co. played to a beggarly array of empty seats 10; excellent co. and first-class performance. Oliver Wren co. 14.

GRAND RAPIDS.—POWERS' OPERA HOUSE (F. H. Cobb, manager): J. C. Stewart's Fat Men's Club 11, 12. The attraction can boast of more avowed talent than any other in the city. Haverly-Cleveland Minstrels packed the house 12. Taken as a whole the performance was clean and meritorious. Billy Emerson, after an absence of twelve years, was warmly greeted by all of his old friends. Julia Marlowe 15, 16; Sol Smith Russell 19, 20.—REDMOND'S (E. K. Salter, manager): Time Will Tell drew large audiences who laughed the piece into popular favor. The co. is strong, many popular songs, and the play was cleverly rendered. Arnan Night week of 18.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Baldwin-Melville comb. 11-13. The co. issued complimentary tickets to ladies accompanied by escorts who bought their tickets, and thus secured packed houses. A thirty dollar prize was also given as an inducement. They played Two Orphans, East Lynne and Kidnapped. Thomas L. Seabrook in The Fakir to good business 14.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Donnelly and Girard in Natural Gas played to excellent business 7-9. Victoria Vokes presented A Mere Cipher and Hubby to a fashionable audience 11. Miss Vokes made a very favorable impression. Her support is above the average. Mine, Naucaze deserves special mention.—HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Denman Thompson's Old Homestead proved a strong drawing card 11. Archie Boyd as Josh Whitcomb gave a powerful impersonation of the honest, old New Englander. His conception of the character is excellent. The co. throughout is good. Fine scenery.—BUDGET OPERA HOUSE (Frank L. Bixby, manager): Ferguson and Mack, in the roaring farce-comedy, McCarthy's Mishaps, packed the house 11. The audience was demonstrative.—ITEM: S. H. Friedlander has severed his connection with Harris' Theatre. The management now devolves upon G. H. Broadhurst, formerly connected with Harris' Academy of Music, Baltimore. A benefit will be tendered Mr. Friedlander at the Grand Opera House at an early date. Mr. Friedlander's exceptionally courteous treatment of all persons with whom he comes in contact has won him many admirers in this city. Some of our leading citizens have his testimonial in hand.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, manager): The Stowaway was presented 7-9 by an excellent co. and drew good houses. Louis Harrison in Rive Dixie's Pearl and Pekin 11-13. The piece was finely staged, co. strong and costumes attractive. Business large. Victoria Vokes 12-16; Boston Ideal Opera co. week of 18.—HARRIS' THEATRE (Walter Dean, manager): Spider and Fly week of 11 drew full houses during the engagement.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza & Co., managers): R. D. McLean and Marie Prescott in Richard III, and The Winter's Tale to good houses 8, 9. Cal Wagner's Minstrels 11; Jules Grant's Opera co. 12.

MERIDIAN.—OPERA HOUSE (Levi Rutenburg, manager): Jules Grant's Opera co. gave The Brigands to a good house 8. Cal Wagner's Minstrels 14.

GREENVILLE.—OPERA HOUSE (J. Alexander, manager): Prescott-McLean co. in Othello 7 to miserable business. The stars played against Sam Jones and a rainstorm. Crosby, Hayden, Ridley and Carrington's Minstrels to a big gallery. Maude Atkinson opened in Forget Me Not 11. Jules Grant's Opera co. 12.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Coup's Equestrianism 7-9 to good business. Ullie Akersdom 15-16.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): St. Perkins had good attendance 9. Sutton's Double Uncle Tom prospered 11. Thomas W. Keene completely supported, played Louis XI to the banner house of the season 12. Louis XI is a valuable and well chosen acquisition to Mr. Keene's repertoire and his performance a strong and artistic one. George Wilson's Minstrels were very popular 13. Ada Gray is announced in East Lynne for 14, and W. C. Coup's trained horses for 15-20. T.M.A. Sedalia Lodge, No. 12, R. P. O. Elks holds its first annual election of officers and banquet 6. These officers were elected: Exalted Ruler, William Latour; Esteemed Leading Knight, J. D. Gibbs; Esteemed Loyal Knight, C. A. Wesson; Esteemed Lecturing Knight, M. L. Jacobs; Treasurer, Charles Arnold; Secretary, Charles S. Conrad; Tyler, George Copeland; Esquire, Frank Stevens; Inner Guard, Al Miller; Chaplain, Ernest W. Lamy; Board of Trustees, E. R. Hunlock, William H. Powell, Jr., Charles S. Dexter.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Thomas W. Keene, well supported, presented Louis XI to good business at advanced prices 12. The Still Alarm drew one of the largest houses of the season at regular prices. Frank Jones in St. Perkins 11; The Burglar 21; Old Homestead 22-23.

GRAND OPERA HOUSE: John Fay Palmer's Last Days of Pompeii 6-7 drew well and pleased everybody. Spooner Comedy co. in repertoire week of 11.

MACON.—JOHNSON OPERA HOUSE (Thomas Johnson, manager): Daniel Sully in Leon Conroy opened this splendid new theatre Oct. 31 in Daddo Solly in a packed house. The receipts for Mr. Sully's three nights were \$500. J. S. Murphy 15. Coup's Equestrianism 19-20.

COLUMBIA.—HADEN OPERA HOUSE (J. E. Crumbaugh, manager): E. J. Hansen's One of the Finest 11 to small business. Chip 17 the Old Block 19-20.

NEBRASKA.

OMAHA.—BOYD'S OPERA HOUSE (Boyd and Haines, managers): The Still Alarm 7-9 opened to the largest business of the season, the sign S. R. O. persuading many to wait for the second performance. Dan Sully as Juddy Nolan and Charley Taylor to poor business 11-13. Wilson's Minstrels 14-16. Victoria Vokes 17-19. Little Puck 20-22.

GRAND OPERA HOUSE: Crawford and McReynolds, managers: Griswold's U. T. C. co. to fair business

6. Robert Downing in Virginia, The White Pillgrim and Count Claudius to average houses 7-9. The engagement of The Burglar 12-13 proved profitable. Old Homestead 25; Florence Hindley 26-27.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): Beach and Lash.—CARTER'S gave general satisfaction to a full house 11. Bunch of Keys co. 14; Keep it Dark 22.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): F. E. Griswold's Uncle Tom's Cabin drew fairly well 8. Muggs' Landing was fairly presented 11 to a poor house, mainly due to a severe snow storm which was raging.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Norris' Equine Paradox pleased a large audience 9.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Stephen Reynard, manager): Ruby Lafayette to small business 5-7.

NEVADA.

VIRGINIA CITY.—PIPER OPERA HOUSE: Frank Mayo in Davy Crockett to fair business 7.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Haverly-Cleveland Minstrels 8 gave a fine performance to a packed house. The stage settings were superb.

NASHUA.—FRANKLIN OPERA HOUSE (A. H. Davis, manager): The Mrs. Tom Thumb co. amused small audiences 13, 14.—NASHUA THEATRE (A. H. Davis, manager): John A. Stevens in Wife for Wife drew a large house 15; giving entire satisfaction.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Woman Against Woman drew good houses last week. This week W. S. Sanford in Under the Lash.—CARTER'S HEIN'S THEATRE: A good variety comb. drew fair business past week.—ITEM: Capt. Boyle has an unusually big bill of specialty attractions this week at Knickerbocker Garden.—Albert S. Schiller, the popular ex-treasurer of Cronheim's Theatre, was married on Sunday, 17, to Miss Bella Heymann, a very estimable young lady of this city. The wedding was public and attracted a large attendance of society people. The handsome bride is the only daughter of a wealthy real estate and insurance broker here.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Gorman's Minstrels gave a good performance to a good house 7. Carleton Opera co. in The Brigands 21.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Gorman's Minstrels 8; business only fair; very good performance. Thrown Upon the World 12; light house. Hole in the Ground 14; crowded house.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. Elder, manager): Marie Hubert Frohman and co. played to fair business 11-12.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Gorman's Minstrels played to satisfactory business 6. Duncan B. Harrison presented The Paymaster 11-12 to fair houses. The play is intensely interesting, with all the dash and glamor of military life. A large and fashionable audience greeted R. B. Mantell in Monbars under the patronage of the Trenton Elks 14. His acting was strong and he was well supported. Each lady received a beautifully engraved souvenir program 26.

PATERSON.—PATERSON OPERA HOUSE (H. R. Jacobs, manager): The Boy Tramp and Rag Baby divided the week closing 16, and both played to good business. N. S. Wood in Out in the Streets week of 18. On the Frontier and Myrtle Ferns three nights each week of 25.—PEOPLE'S THEATRE (Waring and Zieff, managers): Frances Everett in Mein Schatz and White Caps to fair business last week closing 16. The London Alhambra Burlesque co. week of 18. Rose Hill's English Folly co. week of 25.—ITEM: William C. Andrews of Roland Reed's co. is spending a few days in this city in consequence of Mr. Reed's illness. Patrick Driscoll, treasurer of Gowango Mohawk reports the recovery of his star from a severe illness, and says that they will open in Chester "The People's Theatre co. (Hill's) is in Passaic, N. J., this week doing a fair business.

NEW YORK.

AUBURN.—BUNTS' OPERA HOUSE (E. J. Matson, manager): This new and elegant theatre was royally opened 13 by Robert Mantell in Monbars to a crowded house. Before the entertainment speeches were made by Mayor Wheeler, Congressman Payne and Rev. Dr. Brainard. After the speaking the audience, under the leadership of Mr. Payne gave three rousing cheers for Mr. Bunts, the manager. The house more than meets the expectations of our theatregoers and is second to none in central New York in its appointments. A Legal Wreck was much enjoyed by a large audience 14.—ITEM: Between the second and third acts of A Legal Wreck Manager Matson was called before the curtain. Mr. Barnum of A Legal Wreck co. in a neat little speech presented the Manager with a gold mounted ebony cane, inscribed "To E. J. Matson from his Auburn friends." Mr. Matson responded with one of his usual felicitous speeches and after the entertainment did the proper thing.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Uncle Hiram co. including a very fine band and orchestra 14 to a packed house, on a rainy night. Performance very fair. Leon 22; Wallace's Cattle King 25, 26; Hyde's Specialty co. 28.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Lagardere to a good house 7. The Little Lord Fauntleroy 8, 9, and matinee, with Tommy Russell and Ray MacNeil alternately in the title role to fair business. The matinee was unusually large. The idol of the home did not draw so well as anticipated, and the fair-sized audiences may reflect on our philoprogenitiveness.—THE PARK (Reist and Dickson, managers): A. W. Palmer's co. 11-13 in A Brave Woman and Hoop of Gold to large audiences, poor 20. Passion's Slave 14-16.—CUBS During the past week no incandescent lights have been placed in the lobby of the Grand, also in the private boxes and ticket office.—Within the next month the Grand will receive a new and costly stage floor, containing the very latest traps, etc.—Sonic artists Voeghtlin of Chicago, Jodelive of St. Louis and Wilson of Indianapolis, will arrive here at once and immediately painting an entire set of new scenery for the Grand, including a drop-curtain and sets. Everything will be new, both canvas and frames, and the artists employed is a good guarantee for new designs.

ONEIDA.—MUNROE OPERA HOUSE (H. C. Eastman, manager): Barry Johnson in Eagle's Nest had good attendance 1. J. C. Lewis in St. Plunkard 1, fair sized audience. Poor performance.—DEVEREUX OPERA HOUSE: Helen Potter gave readings 8 to fair business.—ITEM: H. C. Eastman is now managing Devereux Opera House and Munroe Opera House.

LOCKPORT.—HOMER OPERA HOUSE (J. R. Heintz, manager): Woodhull and co. with a fine band and orchestra played Uncle Hiram to a full house 7. Reuben Glue 11; light house and similar performance.

NATTEWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Rose Hill's English Folly co. had a 917 house 9. The attendance was entirely composed of the masculine persuasion.

BATH.—CASINO OPERA HOUSE (Charles A. Shults, manager): Johnstown Exhibition co. to a fair house. Charles B. Waver and his superb co. presented The House more than meets the expectations of our theatregoers and is second to none in central New York in its appointments. A Legal Wreck was much enjoyed by a large audience 14.—ITEM: Between the second and third acts of A Legal Wreck Manager Matson was called before the curtain. Mr. Barnum of A Legal Wreck co. in a neat little speech presented the Manager with a gold mounted ebony cane, inscribed "To E. J. Matson from his Auburn friends." Mr. Matson responded with one of his usual felicitous speeches and after the entertainment did the proper thing.

CONROE.—OPERA HOUSE (E. C. Gams, manager): The New York Opera co. 4; good business. The Two Johns co. played a large audience 9. Dan Daly's co. in Upside Down 11; good house despite bad weather; good performance. Legal Wreck next.—ITEM: Grace Sherwood joined the Upside Down co. here to replace Lillie Laverde and was well received in the latter's part.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Munn Concert co. had a moderate success, but prospective business was not so good. The house to the doors. John Wild and the principal members of the co. were warmly greeted. The performance was repeated on the following night. Turned Up 10; Haverly-Cleveland Minstrels 22.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): J. Z. Little's World co. 12, to a very large and perfectly satisfied audience. The scenery was the feature of the entertainment.—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Robert C. Burdette packed the house 8. Subject: "Homes"—ITEM: Mr. and Mrs. Harry Gorder, having closed with the Pelham Comedy co., are making a short visit at their home here. Mrs. Gorder is better known, as Mrs. Bayard Wood.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Hanlon's Fantasma to S. R. O. 8, 9. Charles Bowser in Check to light business 11. Little Lord Fauntleroy 12. Ten Bros. in Two Old Cousins 12. Small but well-pleased audience. Kiraly's Lagardere 18. James O'Neill in Monte Cristo 19.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Hole in the Ground to a top-heavy house 11. Fanny Davenport 12; very large, house at advanced prices 13. Everybody well pleased. Two to One 20. Old Jod Prosty 23.—NEWBURGH OPERA HOUSE (Harry Williams, manager): This house is doing very good business, and is well patronized. Adelaide Farmer in The French Spy next.

NIAGARA FALLS.—PARK THEATRE (Reiden and King, managers): Reuben Glue played to good business. The World co. 25.

SYRACUSE.—GRAND OPERA HOUSE (H. E. Jacobs, manager): The Blue and the Grey did a good business week closing 16. J. W. McAndrews, "the Watermelon man," did as fine a bit of aged negro character acting as has been seen here in many a day. Valdis Sisters week of 18.—SHAKESPEARE HALL (G. H. Wright, manager): The Night Owls played to a succession of big houses week closing 16. Manager "Bobby" Manchester claims the receipts for Monday night were \$465.00. This at popular prices.

MEDINA.—BEST'S OPERA HOUSE (M. J. Martens, manager): A. H. Woodhull and Louise Arnot in Uncle Hiram a play patterned badly after Josh Whitcomb, did a business of over \$100 here 8. Co. fair and orchestra first-class. Johnny Frindle in Reuben Glue 13; J. C. Lewis in Comedy co. in St. Plunkard 18. Hattie Anderson in A Great Scheme 25.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Check with Charles Bowser leading drew lightly 9. Imre Kiraly's Lagardere with Maurice F. Drew in the title role, gave best of satisfaction to large and enthusiastic audience 13. The support was excellent, notably so, that of Ella Salisbury and J. H. Bunny. John had a fair-sized house and threw the gods into convulsions of delight 14.

PENNYMAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager): A Legal Wreck 13 to a large and enthusiastic audience. Johnnie Frindle in Reuben Glue 15, gave good performance to good business.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): Charles Bowser in Check gave a very satisfactory performance to a fair house 12.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): A Hole in the Ground drew good houses 8, 9. Katie Hart and C. H. Clark were very clever. The remainder of the co. is very poor. Dan Daly in Upside Down 12, 13 to fair houses. Jim the Penman remainder of week.—GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): The Wages of Sin did a very good week's business closing 16. Beacon Lights week of 18.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): St. Felix Sisters to good business 11. James O'Neill in Monte Cristo to a full house 12.

LYONS.—MEMORIAL HALL (D. P. Chamberlin, manager): A Legal Wreck 11; fair house.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): Lagardere to a good business, giving general satisfaction. Cogswell's Band gave a Monte Concert 13 to fair business. James O'Neill in Monte Cristo 15 to only fair business, giving entire satisfaction. Haverly-Cleveland Minstrels 21.—MADISON AVENUE THEATRE (G. W. Smith, manager): Dark since last letter. The dispute over the signing of Lagardere happened in this way. The contract was sent to the Opera House, but through error was delivered at the Madison Avenue Theatre, signed by the manager and returned. Captain Campbell will lecture on "War Memories" 16.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): Fantasma, was presented to good sized audiences 11-13. Sweet Lavender drew large houses 14, 15. William Crane 21-23.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Beacon Lights was presented by an excellent co. last week to large business. The Blue and Grey week of 18.—GRAND OPERA HOUSE (F. J. McCall, manager): Ida Siddons' burlesque comb. to big houses past week. Hyde's Specialty co. week of 18.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. F. Prayn, manager): Zeffie Tibary week of 11 to good business in Peg Waffington. As in a Looking Glass, Silver King, Romeo and Juliet, Little Emily, Golden Gulch, etc.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Helene Adell and Lena Desautels in As in a Looking Glass to average business 9. A Legal Wreck, with a strong cast, gave excellent satisfaction to a good house 12. The Ovid Music Concert co. 16; Little's World 23.

BUFFALO.—ACADEMY OF MUSIC (Weech Bros., managers): Zig-Zag 11-13 drew good sized audiences. The Oolah balance of the week tested the capacity of the house. W. H. Crane opened in On Probation 18.—THE STAR THEATRE (Weech Bros., managers): Kasjula played fair-sized audiences week closing 16. Helen Barry week of 25.

GOVERNOR.—OPERA HOUSE (L. T. Sterling, manager): Guy Brothers' Minstrels 9 had a good house and gave a fair performance. Lucier Novelty Comedy co. played to a good audience 11.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL (C. D. Heath, manager): Erminie was given by the MacCallum Opera co. 8, to a crowded house.

OHIO.

Major Oldsport	Hubert Conway
Pug Longship	L. C. Steward
Mr. Casey	Walter Milroy
Mary Ann	Phoebe Clark
Maggie Smalltop	Clara Knox
Grace Smalltop	Caroline Galt

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SOL SMITH RUSSELL CO.: Grand Rapids Mich. Nov. 20, 21, Indianapolis 21-23; St. Louis 25-week.
SILVER KING CO.: Maquoketa Ia. Nov. 25, Rock Island, Ill., 25, Moline 25, Davenport, Ia. 25, Sweet LAVERGNE CO.: Toronto, Can. Nov. 18-20, Buffalo 21-23, Columbus, O., 25-week, Cincinnati Dec. 2-week.
SOAP BUBBLE CO.: Emporia Kas. Nov. 20, Lawrence 21, Topeka 22, 23, Kansas City 25-week.
SALVINI: Providence R. I., Nov. 18-20, Hartford Ct., 21, New Haven 23, Pittsburg Pa., 25-week; Philadelphia Dec. 2-week.
St. Petersburg Co.: Leavenworth Kas. Nov. 20, Archden 22.
THOMAS W. KEENE CO.: Little Rock Ark. Nov. 19, 20, Memphis, Tenn., 21-23, Paducah, Ky., 25, Owensboro 26, Henderson 27, Clarksville 28, Bowling Green 29, 30, Louisville Dec. 2-4, Frankfort 5, Lexington 6, 7, Indianapolis Ind., 9-12, Columbus O., 12-14.
TOWN LOTS CO.: Bonaville, Ia. Nov. 20, Clinton 21, Warrensburg 22, Rich Hill 23.
TWELVE TEMPTATIONS: America, Ga. Nov. 20, Bufala, Ala., 23, Columbus 25, Montgomery 26, Mobile 27, Meriden, Miss., 28, Vicksburg 29, 30, TIME WILL TELL CO.: Chicago, Nov. 18-week; Watertown, Wis., 25, Fond du Lac 26, Sheboygan 27, Milwaukee 28-30, Racine, Dec. 2, Pullman, Ill., 3, Joliet, 4, Ottawa 5, Moline 6, Rock Island 7, Davenport, Ia., 8-9.
TWO OLD CHARMERS: Bellaire, O., Nov. 20, Zanesville 21, Lancaster 22, Chillicothe 23.
THOS. E. SHEA CO.: Pottsville, Pa., Nov. 18, 20, Norristown 21-week; Williamsport Dec. 2-week.
TWO JOINS CO.: Warren, Pa., Nov. 20, Renova 21, Mansfield, O., 22, Upper Sandusky 23, Toledo 25-week; Detroit, Dec. 2-week.
THE WORLD AGAINST HER CO.: Cleveland, O., Nov. 18-week; Wilmington, Del. 25-27, Lancaster, Pa. 28-30.
THURSTON UPON THE WORLD CO.: Bridgeton, Pa., Nov. 20, Salem 21, Woodstown 22, Burlington 23, THE WIFE CO.: New Orleans, La., Nov. 18-week; Memphis, Tenn., 25-week; Nashville Dec. 2-4, Louisville, Ky., 9-7.
TWO SISTERS CO.: New Haven, Ct., Nov. 21-23, Birmingham 24, Waterbury 25, Vincennes 26, Hartford 27-29, Holyoke Dec. 2, Westfield 3, Pittsfield 4, Troy, N. Y., 5-7.
TOURISTS CO.: N. Y. City Nov. 18-week; Philadelphia 25-week.
TIN SOLDIER CO.: Danville, Ind., Nov. 20, Lafayette, Ind., 23, Evansville 25, Vincennes 26, Terre Haute 27, Indianapolis 28-30, Philadelphia Dec. 2-week.
TIN SHAWWAY CO.: Chicago Nov. 18-week.
THEIR HEARTS CO.: Toronto, Can., Nov. 18-week; Buffalo 25-week.
ULLIE AKERSTROM CO.: Louisiana, Mo., Nov. 20, 21, Mexico 22, Columbia 23, Jefferson City 25, Sedalia 26, Nevada 27, Ft. Scott, Kas., 30, Kansas City, Mo., Dec. 2-week.
UNCLE HIRSH CO.: Glens Falls N. Y., Nov. 21, Rutland, Vt., 22, Burlington 23.
UNION DOWN CO.: Boston Nov. 18-week.
UNCLE TOM'S CABIN (Webber's) Co.: Washington Nov. 18-week.
UNCLE TOM'S CABIN (Stetson's) Co.: Danville, Ill., Nov. 20, Bloomington 21, Plymouth 22, Naticoke 23.
UNCLE TOM'S CABIN (Pech and Furman's) Co.: Co. New Britain, Ct., Nov. 20, Litchfield 21, Torrington 22, Birmingham 23, New Milford 25, Danbury 27.
UNION THE LAST CO.: Hoboken, N. J., Nov. 18-week; Philadelphia 25-week.
VICTORIA VOKE: Kansas City, Mo., Nov. 18-week; Omaha, Neb., 25-27, Council Bluffs, Ia., 28, Sioux City 29, 30, Des Moines Dec. 2, Marshalltown 3, Davenport 4, 5, Galena 7.
VICTORIA JACOBSON CO.: Burlington, Ia., Nov. 20, W. H. Chase, Buffalo, N. Y., Nov. 18-20.
WILSON SACKETT CO.: N. Y. City Nov. 4-six weeks.
WILL O' THE WIP CO.: Rockford, Ill., Nov. 21, Duquoin, Ia., 22.
WILSON THEATRE CO.: Red Wing, Minn., Nov. 18-week.
WAGES OF SIN CO.: Montreal, Can., Nov. 18-week; Toronto 25-week; N. Y. City Dec. 2-two weeks.
WAGES OF NEW YORK CO.: Chicago Nov. 18-two weeks.
WHITE SLAVE CO.: Brooklyn, N. Y., Nov. 18-week.
WIG CO.: Cincinnati Nov. 18-week.
WILLIAM TILBURY CO.: Saratoga Nov. 18-week; Rome 25, 27, Auburn 28, 30, Seneca Falls Dec. 2-4, Cortland 5-7, Binghamton 8-10.
WIND CO.: Youngstown Nov. 20, New Castle, Pa., 21, Rochester 22, E. Liverpool 23, Bellaire 24, Wheeling, W. Va., 25.

OPERA AND CONCERT COMPANIES.

ARNDSON OPERA CO.: London, Can., Nov. 19, 20, Bradford 21, Hamilton 22, 23.
BOSTONIAN: Boston, Mass., Nov. 17-two weeks.
BENNETT-MOULTON OPERA CO. (No. 2): Waterbury, Ct., Nov. 18-week.
BOSTON THEATRE OPERA CO.: Minneapolis, Minn., Nov. 18-week.
COMING OPERA CO.: Elgin, Ill., Nov. 20, Rockford 21, Milwaukee 22, 23, Minneapolis 25-week.
COMING OPERA CO.: Buffalo Nov. 18-week; Cleveland 25-week.
DUFF'S OPERA CO.: St. Louis Nov. 18-week.
EMMA ANDOTT OPERA CO.: Peoria, Ill., Nov. 20-23, Louisville 25, 27, Nashville 28, 30, Memphis Dec. 2-week.
GRAND OPERA CO.: San Bernardino, Cal., Nov. 20, Trinidad, Cal., 23, Dodge City, Kan., 25, Wichita 26, Arkansas City 27, Sherman, Tex., 28, Dallas 29, Waco Dec. 2, Austin 3, San Antonio 4, Galveston 5, Houston 7, New Orleans 8, 9, Mobile, Ala., 10.
GRAND OPERA CO.: Galveston, Tex., Nov., 18-week.
HARTMAN QUARTETTE: Akron, O., Nov. 20, Norwalk 21, Sandusky 22, Toledo 23, 24, Pontiac, Mich., 25, E. Saginaw 26, 27, Grand Rapids 28, Benton Harbor 29, Valparaiso, Ind., 30.
JUCH OPERA CO.: Buffalo Nov. 18-week.
KELLOGG CONCERT CO.: Ogdensburg, N. Y., Nov. 20, Malone 21, Pottsville 22, Middletown 23, LEWIS CONCERT CO.: Louisville, Ky., Nov. 20, McCALL'S FAMILY: Noblesville, Ind., Nov. 20, McCALL'S CO.: Pittsburg, Pa., Nov. 18-week.
METROPOLITAN OPERA CO.: Philadelphia, Oct. 21-indefinite.
MOM FAMILY: Chicago, Nov., 21, 22, Belvidere 23, Spencer 24, DeKalb 25, Beloit, Wis., 27, Rockford, Ill., 28, St. Carroll 29, Savannah 30.
NASHVILLE STUDENTS: Sac City, Ia., Nov. 22, Oskosh 23.
PEARL OF PERIN CO.: Milwaukee, Wis., Nov. 20, Dubuque, Ia., 21, Des Moines 22, 23, Kansas City 25, 26, St. Louis Dec. 2-week.
SAID PARRA CO.: Bridgeport, Ct., Nov., 20, Meriden 21, Newport 22, Philadelphia 23-two weeks.
THE OLAN CO.: Chicago, Nov., 18-four weeks.
THE BRUNNEN: Chicago Oct. 21-five weeks.
WILSON OPERA CO.: Cincinnati-indefinite.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Cincinnati, O., Nov. 18-week.
BOSTON STAR SPECIALTY CO.: Bridgeport, Ct., Nov. 18-week.
DUNCAN CLARKE CO.: Madison, Ind., Nov. 23, GUS HILL'S CO.: Toledo, O., Nov. 18-week.
GANNETT BURLEIGH CO.: Lewiston, Me., Nov. 20, HERMAN'S VAUDEVILLE: Harlem, N. Y., Nov. 18-week.
HOWARD BURLEIGH CO.: St. Louis, Mo., Nov. 18-week; Louisville, Ky., 25-week.
HOWARD ATHLETIC CO.: New York City Nov. 11-three weeks.
IRWIN'S CO.: Rochester, N. Y., Nov. 11-three weeks.
IRWIN BROTHERS: N. Y. City, Nov. 18-week.
KENNEL'S CO.: Washington, D. C., Nov. 18-week.
MAY DAVENPORT CO.: Huntington, Ind., Nov. 2, NELSON'S CO.: Philadelphia Nov. 18-week.
NIGHT OWLS CO.: Buffalo, N. Y., Nov. 18-week; Pittsburg 25-week; Cincinnati Dec. 2-week; St. Louis 5-week; Chicago 16-week.
RENTS-GATLEY CO.: Baltimore, Md., Nov. 18-week.
RENTS-GATLEY CO.: Cleveland, O., Nov. 18-week.
RENTS-GATLEY CO.: Harlem, N. Y., Nov. 18-week; Boston, N. J., 25-week; New Haven, Ct., Dec. 2-week.
THOMAS MAC CO.: New York City Nov. 18-week.
VAINE SISTERS: Syracuse, N. Y., Nov. 18-week.
MINSTRELS.
BARLOW BROTHERS' MINSTRELS: Hamilton, O., Nov. 20, Unionville 21, Cambridge 22, Conneaut 23.
DOUGLASS' MINSTRELS: N. Y. City, Oct. 9-12, indefinite.

FIELD'S MINSTRELS: Columbia, Tenn., Nov. 21, Murfreesboro 22, Huntsville 23, Chattanooga, Tenn., 25, Huntsville 26, Chattanooga 27, Rome, Ga., 28, Talladega, Ala., 29, Anderson 30, Gadsden, Ala., Dec. 2, Birmingham 3, Tuscaloosa 4, Meridian, Miss., 5, Aberdeen 6, Columbus 7, Jackson 9, Vicksburg 10.
GORMAN'S MINSTRELS: Philadelphia Nov. 18-week; Brooklyn, N. Y., 25-week.
GORTON'S MINSTRELS: America, Ga., Nov. 21, Dawson 22, Albany 23, Brunswick 24, Darien 25, Fernandina, Fla., 27, St. Augustine 28, Palatka 29, Daytona 30.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Maysville, Ky., Nov. 20.
HAVELY-CLEVELAND MINSTRELS: Lynn, Mass., Nov. 21, Fall River 22, Pawtucket, R. I., 23, New York City 25-indefinite.
MCCABE-YOUNG MINSTRELS: Independence, Ia., Nov. 20, Manchester 21, Galena, Ill., 22, Schuylburg, Wis., 23, Rock Island, Ill., 20, Moline 30, Davenport, Ia., Dec. 2.
PRIMROSE-WEST MINSTRELS: Hartford, Ct., Nov. 20, Providence, R. I., 21-23.
WILSON'S MINSTRELS: Leavenworth, Kas., Nov. 20, St. Joseph, Mo., 21, Council Bluffs, Ia., 22, Omaha, Neb., 23, 24, Sioux City, Ia., 25, Lamar 26, Humboldt 27, Des Moines 28.
YOUNG'S MINSTRELS: Galena, Ill., Nov. 22, Schuylburg, Wis., 23, Freeport, Ill., 25, Sterling 26, Lyons 27, Maquoketa 28, Rock Island, Ill., 29, Moline 30, Davenport, Ia., Dec. 1.

CIRCUSES.

BARNUM-BAILEY CO.: London, Eng., Nov. 11-indefinite.
CHIARINA'S: San Francisco Nov. 4-indefinite.
HEFFRON'S CIRCUS: Brunswick, Ga., Nov. 21-23.
SELLA BROTHERS' CIRCUS: Texarkana, Tex., Nov. 20, Prescott, Ark., 21, Little Rock 22, Pine Bluff 23, SNOW BROS' CIRCUS: Knoxville, Ia., Nov. 20, Clinton 21, Warrensburg 22, Richhill 23.

MISCELLANEOUS.

BRISTOL'S EQUINES: Sherman, Tex., Nov. 15, 16, Dallas 22, 23, Fort Worth 25-27, Paris 28-30, Marshall Dec. 2-4, Palestine 5, Tyler 6, 7.
BARTHOLOMEW'S EQUINES: Providence, R. I., Nov. 18-week; Brockton 25-week; Hartford, Ct., Dec. 2-week.
BUFFALO BILL'S WILD WEST: Lyons, France, Nov. 18-two weeks.
COUP'S EQUESTRIANISM: Rockville, Ia., Nov. 21-23, Fayette 24, Moberly 25-27, Macon City 27-28, Brookfield 29-30, St. Jo Dec. 2-week.
FOREPAUGH'S CONJ.: Holyoke, Mass., Nov. 18-week.
GEO. KENNAN: New York City Nov. 20, Brooklyn 21, Stamford, Ct., 22, Norristown, N. J., 23, Brooklyn 25, Germantown, Phil., 26, Orange 27, New York 28, 29, Danbury, Ct., 30, Brooklyn, N. Y., Dec. 2, Jamaica 3, New York City 4, Sing Sing 5, Pikesville 6, Union, N. J., 7, Meriden, Ct., 8, Newark, N. J., 10, Newbury 11.
GEO. W. CABLE: Lawrence, Kas., Nov. 20, Denver, Col., 22-24, Colorado Springs 25, Hutchinson, Kas., 27, Bloomington, Ind., Dec. 3, Elmira, N. Y., 4, Cambridge, Mass., 10, Detroit, Mich., 12, Newark, N. J., 16, Philadelphia 17, Stamford, Ct., 19, Jamaica, L. I., 20.
HEHRMANN'S: St. Paul, Minn., Nov. 23, Minneapolis 25-27.

KELLAR: Philadelphia, Nov. 11-four weeks.
MONTFORD'S MUSEUM: Toronto, Can., Oct. 21-indefinite.
NYE AND RILEY: Toronto, Can., Nov. 21, Utica 22, Rochester, N. Y., 25, Binghamton 26, Geneva 27, Schenectady 28, Buffalo 29, Olean 30, Dunkirk, Dec. 3, Warsaw, O., 4, Pittsburg 5, Wheeling, W. Va., 6, Dayton, O., 7.
OLIVER WREN: Cedar Rapids, Ia., Nov. 20, Sparta 21.

RAGAN ILLUSTRATED LECTURES: Manchester, N. H., Nov. 20, Worcester 21, Bridgeport 22, Springfield 23, Bridgeport 25, Yonkers, N. Y., 26, Bloomfield 27, Stamford, Ct., 29, Hartford, 30, Bridgeport Dec. 2, Brooklyn, N. Y., 3, Goshen 4, Philadelphia 5, Yonkers 6, Waterbury 7.
ROBINSON'S FLOATING PALACES: Fort Adams, Miss., Nov. 21, Smithland, Ia., 22.
SUN'S PHANTASMA: Greenville, Tenn., Nov. 20-21, Morristown 22-23.
SHELBY'S CARNIVAL CO.: New Orleans Nov. 18-week.
WOODWARD'S SEALS: Augusta, Ga., Nov. 18-week.

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